

# Baltic Writers:

Estonia

Latvia

Lithuania

A reference guide  
to authors and their works



INSTITUTE OF  
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## Foreword

This reference book presents a hundred of the best-known writers from each of the three Baltic States, starting with the time in the 16th century when the written word first appeared in their national languages, and going on to the twenty-first century (the bibliography goes up to the year 2008). In doing so, it shows the historical and cultural partnerships between the three Baltic countries. This collective project emerged out of collaboration between three academic institutions, the Institute of Lithuanian Literature and Folklore, the Latvian Institute of Literature, Folklore and Art, and the Under and Tuglas Literature Centre of the Estonian Academy of Sciences. The conferences 'The Baltic Memory: We Have Something in Common' that these institutions have been holding together since 1995 served as a preparation for this pioneering and systematic work. For a long time, the writers, poets, playwrights and literary critics of each of these countries have deserved to be introduced to a wider international literary audience as a regional phenomenon. That explains the reason for this publication, in which portraits of Latvian, Lithuanian and Estonian writers are presented in alphabetical order, irrespective of their country of origin. This book should be a useful source of information on the literature of the entire region: the classics, works from the Soviet period, the drive for innovation in the immediate post-Soviet years, and the search for a wider European audience in our times.

In planning this publication, each country first of all compiled a list of the names of its hundred best writers. The criteria for selection were based on accepted literary values. Later, we discussed the methodological principles and coordinated the format for the entries. The form of entry that we decided upon presents the material in the following way: a short definition of the importance of the writer, the main biographical facts, a list of the published works, a review of all the writer's work, a list of the main translations into other languages, and a list of works of criticism (mainly in foreign languages). Well-known Latvian, Lithuanian and Estonian literature scholars either wrote new articles especially for this publication, or in some other way substantially renewed the discussion of the writers' work. The articles were not reprinted from other reference publications in Lithuanian, Latvian or Estonian. Without departing from the encyclopaedic nature of the genre in general, attempts were made to offer a renewed interpretation of the work of each writer. The entries follow a single standard in presenting factual information, bibliographies and spellings of

names, and in the system of abbreviations (see the bibliographical notes at the end of the book). The length of each entry reflects the importance of the writer described.

We hope that we have succeeded not only in presenting portraits of the outstanding figures of our literatures, but also in systematising the heretofore scattered information in English on Lithuanian, Latvian and Estonian literature, giving the key facts, dates and interpretations about the most important writers and their most important works, and introducing, albeit indirectly, the origins, evolution, genres and main literary events in the three national literatures. This is the first attempt to collect in one book information on the literary processes and the most prominent authors of the three individual nations and of the whole region. The compilers have made a conscious effort to focus on literary figures of the 20th century, a time when fiction in the national languages was developing most rapidly and when all three literatures reached their maturity. This explains why over three-quarters of the entries come from this period. The chronological range of the book stretches from the first writers and translators of the Bible in the 16th century to young poets of today, such as the Latvian Kārlis Vērdiņš, who was born in 1979. Contemporary writers deserve special attention, because they are capable of achieving a stronger resonant effect: over the last 20 years, and especially after joining the European Union, the literatures of the three Baltic countries have become better known abroad thanks to numerous translations, book fairs and writers' personal interactions. Thus, the main aim of this publication is to offer a qualified introduction to the key literary facts of the three Baltic countries, and to contribute to the further spread of their literature.

At the same time, it is also a test of the national literary heritages from the point of view of their international standing, and an attempt to foresee which values will be important in the future of the Baltic literary tradition, and which will have a wider appeal, particularly in the cultural space of the European Union. This reference publication is intended primarily for distribution abroad. It will be useful to academic institutions, cultural associations, publishers, translators, museums and other institutions concerned with the cultivation and the preservation of the Baltic nations' written heritage. It is aimed at any reader who is attracted to Baltic literature and who is seeking a reliable source of information about it.

The editors hope that this overview of the literatures of these three countries will provide material for reflecting on the cultural development of the region, and also that the literary critics of other nations of the Baltic region, Poles, Finns, Swedes, Norwegians, Danes, Russians and others, will follow this initiative by compiling the 'top hundreds' of their own key writers.





**Ābele, Inga** | LV | (\*5.10.1972 Riga) Writer.

Ābele's writing shows strikingly the psychology of the individual at the threshold of the 21st century, and relationships with the surrounding environment and society. She was awarded the Annual Prize for Literature in 2003, 2004, and 2008.

Ābele is a graduate of the Riga 39th Secondary School (1990). She has worked as a trainer at the Okte horse-breeding farm. She is also a graduate of the Latvian Academy of Culture (2001) where she specialised in drama. Subsequently she has given most of her time to writing.

She has worked in all possible genres of literature. In prose, she has published collections of stories, *Akas māja* (The Well House, 1999), *Sniega laika piezīmes* (Observations in the Time of Snow, 2004), and two novels, *Uguns nemodina* (Fire Does not Awaken, 2001) and *Paisums* (High Tide, 2008). Inga Ābele's diary and travelogue, *Austrumos no saules un ziemeļos no zemes* (East of the Sun and North of the Earth, 2005) offers insight into the author's personality and reveals the various ways in which she formulates and describes her world and that which happens around her. Her system of values is constantly being tested and is continuously recreated as if from scratch. The book *Atgāzenes stacijas zirgi* (The Atgāzene Station Horses, 2006) can be defined as belonging to the genre of prose poetry. Ābele's poetry has been published in a collection, *Nakts pragmatikē* (Night Pragmatist, 2000). She has also written plays, *Tumšie brieži* (The Dark Deer, which was produced in 2001 and appeared in book form in 2003), *Dzelzsžāle* (Ironweed, produced in 2001, published in book form in 2003), and *Jasmīns* (Jasmine, 2003). Her plays have been produced in a number of theatres in Latvia, as well as in Germany, Finland and Denmark. The play *Tumšie brieži* (The Dark Deer) was filmed in 2006 using the themes of Ābele's play of the same name.

Her work is characterised by a sense of reality, detail, the surrounding environment, specifics of relationships, harsh and precise dialogue, and the involvement of essential generalities in resolving events. Behind the externally pinpointed expressions of reality a symbolic depth appears, an irrationality of characters and relationships, and a tracing of the subconscious. | BENEDIKTS KALNAČS

**Translations**

In Czech: *Plav*, 2007, no 12 (transl. by Lenka Matoušková)  
 In English: 'BQ, SIML, 'TP; *LL*, no 4, 2003 (transl. by Margita Gailītis), *WLT*, vol 82, no 6, 2008 (transl. by Ināra Cedriņš)  
 In French: *Nature morte à la grenade* (Paris 2005, transl. by Gita Grinberga and Henri Menentaud), *Les Cerfs noirs* (Paris 2008, transl. by Grinberga and Menentaud); CPC  
 In German: *LeLi*, no 2, 2007 (transl. by Matthias Knoll)  
 In Italian: 'RSD  
 In Lithuanian: *Ugnis nepabudins* (Vilnius 2007, transl. Veronika Adamonytė); *PŠD I* (2004, transl. by Vladas Braziūnas), *LirM*, 11.5.2007 (transl. by Vytas Dekšnys), *ŠA*, 2.6.2007 (transl. by Laura Laurušaitė)  
 In Russian: ZhYA; *DN*, 2004, no 10 (transl. by Viola Rugais), *LLit*, 2005 (transl. by Yelena Budantseva)  
 In Swedish: LeB, LeD; *LLi*, no 1, 2007 (transl. by Juris Kronbergs)

**Criticism**

Līva Jēkabsons, 'Ābelē su ledo krislu akyje', *ŠA*, 22.10.2005;  
 'Ī rytus nuo saulės, į šiaurę nuo žemės' [an interview], *ŠA*, 21.4.2007.



**Ādamsons, Eriks** | LV | (\*22.6.1907 Riga, †28.2.1946 Riga, buried in the Rainis Cemetery)  
 Poet, writer, translator. Ādamsons introduced some novelties to Latvian poetry, namely the comic ballad, and refined the nature of the elegiac romance. He was awarded the first prose award of the Rainis and Aspazija Memorial Fund in 1944.

Ādamsons studied law at the University of Latvia (1924–1928). The 1930s were the most important period of his writing. He became a professional writer and translator. During the Nazi occupation

(1941–1944) Ādamsons was forced to publish under the pen name Ēriks Rīga, because during the previous decade he had published some anti-fascist articles. During this time he worked in a bookstore and did simple odd jobs. In 1943 he contracted tuberculosis, which was the cause of his early death.

Ādamsons started publishing in the 1920s. In 1924 his artistically unsuccessful one-act comedy *Amora apburtā lapene* (The Arbour Bewitched by Cupid) was published. Collections of poems: *Sudrabs uguni* (Silver in the Fire, 1932), *Ģērboņi* (Coats of Arms, 1941), *Sapņu pīpe* (The Dream Pipe, published after the author's death in Stockholm 1951); collections of stories: *Smalkās kaites* (The Refined Vices, 1937), *Lielais spītņieks* (The Great Defier, 1942), a novel *Sava ceļa gājējs* (The Independent, serialized 1943–1944, published in Volume 2 of his Works in 1960, in Latvia in 1992). Many of his writings were not published during Ādamsons' life, and in 2000 a compilation of short prose was published *Dāvana* (The Gift). Plays: *Seši krusti* (Six Crosses, 1933), and *Mālu Ansis* (Clay Ansis, staged in 1938). Ādamsons also wrote for children: *Čigānmeitēns Rīnģa* (The Gypsy Girl Rīnģa, 1939), *Koklētājs Samtabikse* (The Kokle Player Samtabikse, 1943), and *Nagla, Tomāts un Plūmīte* (The Nail, the Tomato and the Little Plum, 1932, in collaboration with the poet Aleksandrs Čāks). *Raksti* in 2 volumes (Works, Stockholm 1960), *Izlase* (Selections, 1957), *Sapņu pīpe* (selection The Dream Pipe, 1957, ed. by Mirdza Ķempe), *Sudrabs uguni* (Silver in the Fire, ed. by Māris Čaklais 1989), letters of the poet and his wife Mirdza Ķempe are published in the book *Mīlestības tuvskati* (Close-Ups of Love, 1998). The full collection of short prose *Dāvana* (The Gift, 2000). Ādamsons translated from English (*The Prisoner of Chillon* by G.G. Byron [Šijonas gūsteknis, 1936], *The Birthday of the Infanta* by Oscar Wilde [Infantes dzimšanas diena, 1936], *Sea Warfare* by Rudyard Kipling [Jūras varoņi, 1938], and the poetry of Alfred Tennyson, Robert Browning and D.G. Rossetti); and Russian, German, and French.

Ādamsons' poetry is rooted in English classicism and pre-romanticism, especially the Lake School, as well as Preraphaelite subjects and expression which is organically linked with the traditions of Latvian popular songs and romance. Ādamsons' writing is characterized by humour, wit, and the aesthetics of intimate situations and day-to-day reality. His early poetry is dominated by beauty and elegance as an end in itself, hedonistic and

elegiac motifs, and praise of sensuous joy. The poet is an excellent stylist (stylizing of Rīga in the Middle Ages), and was fond of using the ethical views of good and bad in the Bible, especially the Old Testament. Ādamsons brought the comic ballad to Latvian poetry. His poetry links the comic and the serious, the funny with the dramatic. The world of his poetry is characterized by thinking in genres (elegies, romance, ballads, epitaphs, odes). Some of his poems are formed as paraphrases of antique legends and characters, emphasizing their vitality and beauty. In his prose a precise in-depth description of the 'the refined vices', the oddities and complexes, and the oddness of people's mentality are significant. This theme is confronted by the natural qualities of the vital man. | SANDRA RATNIECE

#### Translations

In Bulgarian: ACL

In English: TS

In French (both transl. by Nicolas Auzanneau and Inta Geile):

*La Chute d'Habacuc et autres nouvelles* (Rīga 2000; Paris 2003); in: *Bienvenue à Z. et autres nouvelles de l'Est* (Paris 2007)

In Lithuanian: *Židinys*, 1936, no 4 (transl. by Bernardas Brazdžionis), *ŠA*, 8.9.2001 (transl. by Vigmantas Butkus)

In Russian: *Северное в огне* (Rīga 1969, transl. by V. Andreyev and L. Zhdanova), *Цыганочка Рингла* (Rīga 1970, transl. by L. Romanenko), *Солнечные часы* (Moscow 1976, transl. by Andreyev and Zhdanova); 'VE

In Ukrainian: ZLB



**Aistis, Jonas** | LT | (pseudonyms Kossu-Aleksandriškis, Kuosa Aleksandravičius and Aistis; in 1952 officially changed his name Aleksandravičius to Aistis; \*7.1904 Kampiškiai, Kaunas county, †13.6.1973 Washington, USA, reburied in Rumšiškės in 2002) One of the most outstanding and popular Lithuanian poets between the two wars (State Prize, 1937), attributed to the so-called neo-romantic generation and considered a moderniser of the Lithuanian lyric; an essayist.



Aistis studied the Lithuanian language and literature at Vytautas Magnus University; in 1936, he received a scholarship from the Ministry of Education to study at Grenoble University in France. In 1944, he defended his doctoral thesis in linguistics. He moved to the USA in 1946, taught, and worked in the Lithuanian sector of the Free Europe Committee, and the Library of Congress in Washington.

While in Lithuania, he published four poetry collections: *Eilėraščiai* (Poems, 1932), *Imago mortis* (1934), *Intymios giesmės* (Intimate Hymns, 1935), *Užgesę chimeros akys* (The Burnt Out Eyes of the Chimera, 1937). In emigration he published: *Be tėvynės brangios* (Without the Dear Homeland, 1942), *Nemuno ilgesys* (Longing for the Nemunas, 1947), *Kristaliniame karste* (In the Crystal Coffin, 1957). Published three books of essays: *Dievai ir smūtkeliai* (Gods and Wayside Crosses, 1935), *Apie laiką ir žmones* (On Time and People, 1954), and *Milfordo gatvės elegijos* (Milford Street Elegies, 1957) where he sets out his personal relations with literary history, discusses the role of some writers in Lithuanian culture, and reflects on the historical destiny of the Lithuanian nation and the situation of an émigré. Three volumes of Collected Works were published in Chicago in 1988–2004 (ed. by Alfonsas Nyka-Niliūnas, Antanas Vaičiulaitis, Aldona Grajauskaitė-Aistienė and Viktorija Skrupskelytė).

In the development of Lithuanian poetry, the most important role is played by Aistis' first four poetry collections published prior to emigration. Aistis reveals himself as a paradoxical poet. On the one hand, he continues the tradition of lyrical, melodious Lithuanian poetry: in a classical, musical quatrain he conveys the subject's spiritual states, with sadness and tearfulness prevailing among them (Aistis has the reputation of the master of elegiac verse), and creates what at first sight appears as a rather traditional landscape poem. The understanding of a romantic poem as an intimate opening up or 'unburdening one's heart' is close to Aistis. Yet this concept of natural poetry that leans upon the poetic of the folk song is complicated by the cultural substratum: the poet likes both refined poetics forms (sonnet, rondeau) and the themes requiring a knowledge of the European cultural and literary context. The poet reflects critically and ironically on the concept of romantic poetry. One of the most urgent issues is poetic communication, the expression of feeling and conveying it to the reader. Quite often a poem is construed

like a performance, where the role of a living heart is played by dead words. Astonishment and tearfulness in the presence of the world and nature are key states of the subject of the poems. Yet the perception and description of nature, of the visual aspect, which becomes the most important material for a metaphor, points, according to Alfonsas Nyka-Niliūnas, to the phenomenological and not the logical development of a poem that transforms the observed reality into the artistic world.

As in the work of other poets who appeared in the 1930s, Aistis' prewar poems contain themes of looming catastrophe and collapse. In the poems written in exile, they are transformed into the theme of homesickness. His émigré poetry is more declarative and does not come up to his early work from an artistic point of view. | DALIA SATKAUSKYTĖ

### Translations

In Dutch: ESHGH

In English: GA, GO, LPB, LWV, 'ShB, SPWLP

In Esperanto: ELP

In French: 7PL

In German: ALD, LL

In Polish: APL, WNPL

In Ukrainian: SV

### Criticism

Rimvydas Šilbajoris, *Perfection of Exile: Fourteen Contemporary Lithuanian Writers* (Norman 1970), pp 77–93; Vytautas Kubilius, *Literatur in Freiheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 63–67, Idem, *Jonas Aistis* (Vilnius 1999); Ingemar Lagerholm, 'Lugnt landskap i Litauen', *Ariel*, 1998, no 5/6, pp 103–105.



**Aizpuriete, Amanda** | LV | (\*28.3.1956 Jūrmala) Poet and translator; one of the so-called Klāvs Elsbergs generation who debuted in the 1980s, and who attempted to dismantle the hierarchy of values which existed for poetry in the 1960s, 1970s and early 1980s, by placing the inner world of a woman-poet at the centre of poetry along with

the collisions which occur when it meets the contradictions of life. Poetry Award (2000), Bienecke Award from the Bavarian Art Academy (1999).

Aizpuriete studied at the Faculty of Philology at the University of Latvia (1974–1977), the Faculty of History and Philosophy (1977–1979), and at the poetry translation seminar of the Moscow M. Gorky Institute of Literature (1980–1984). She has worked as poetry consultant for the magazine *Avots* (1988–1990), literary staff member for the magazine *Karogs* (1993–1994), and head of the culture department for the magazine *Vides Vēstis* (1999–2000).

Aizpuriete has had her works published since the second half of the 1970s. Collections of poems: *Nāks dārzā māte* (Mother will Come to the Garden, 1980), *Kāpu iela* (Dune Street, 1986), *Nākamais autobuss* (The Next Bus, 1990, including translations), *Pēdējā vasara* (The Last Summer, 1995), *Bābeles nomalē* (The Outskirts of Babel, 1999), *Vēstulū vējš* (Wind of Letters, 2004); selections of poems *Viršu debesīs* (Heather Sky, 2003) and *Sena tikšanās vieta* (An Old Meeting Place, 2008), novel *Nakts peldētāja* (Night Swimmer, 2000). Aizpuriete has compiled a selection of Latvian love poetry in two volumes *Plīvurdeja un bezdibenis* (The Veil Dance and the Abyss, 1999) and *Bezdibenis un plīvurdeja* (The Abyss and the Veil Dance, 2000), a selection of Latvian poetry *Blīvā upe* (Dense River, 1998), as well as selections of works for some Latvian poets (Uģis Vekters, Juris Italo Veitners). Aizpuriete has translated poetry, prose and drama from German (Franz Kafka, Susanna Kubelka, Gerhard Holz-Baumert, Uwe Kolbe), English (Ken Kesey, John Updike, Virginia Woolf, Francis Scott Fitzgerald, Jack Kerouac, John Maxwell Coetzee, and others), Russian (Anna Akhmatova, Marina Tsvetayeva, Osip Mandelstam, Boris Pasternak, Nikolay Gumiliov, Vladimir Nabokov, Bella Akhmadulina, Boris Grebenshchikov, Joseph Brodsky, Nikolay Tikhonov) and Ukrainian.

In Aizpuriete's poetry a concept of two worlds is significant. It is made up of trivial everyday life and social life and in parallel the real world which exists with living in a spiritual world and the world of art. However, the contrast, typical of romanticism, that one part of life excludes another or comes into insoluble conflict with it, is not characteristic of Aizpuriete. At the centre

of her poetry is a contemporary woman – a poet and mother who experiences all the difficulties of post-socialist life. With each collection, especially those published in the 1990s, reaching the “spiritual home” becomes more and more difficult. It is threatened by the cruelty and immorality of socially political life, as well as her own fatigue, until finally the poetic ‘I’ feels driven from it (in the collection *Pēdējā vasara*). It brings despair, emptiness, estrangement, and the feeling that a personality has died, and that there will no longer be a home anywhere. In the collection *Bābeles nomalē* the depressed mood is overcome by a lightness which has evolved from the ache of reality. A large part of Aizpuriete's poetry is filled with love which is characterised both by the pain of misunderstanding and the eternity of moments fulfilled, as well as destiny and the fear of loss and passion. Aizpuriete's poetry appears simple and non-figurative, often nearing the language of prose (colloquial words, including slang and barbarisms).

An important aspect of it is the intonation of a muted conversation, stressing that which is held back and omitted. | IEVA E. KALNIŅA

#### Translations

In Bulgarian: ACL

In English: ABKT, ‘BQ, SIML; LL, no 3/4, 2003, and no 5, 2004 (transl. by Margita Gailītis), *Descant*, no 124, 2004 (transl. by Gailītis)

In Estonian: LULV

In Finnish: *Vihreäsilmäinen yö* (Turku 2006, transl. by Jatta Krug); AJV

In German: *Die Untiefen des Verrats* (Reinbek 1993, transl. by Manfred Peter Hein), *Laß mir das Meer* (Reinbek bei Hamburg 1996, transl. by Hein), *Babylonischer Kiez* (Reinbek 2000, transl. by Hein); IM, SLI; *Wiecker Bote*, no 14, 2003 (transl. by H. Bernhardt)

In Icelandic: VD

In Lithuanian: BrP; PP 1999 (transl. by Vidas Brazūnas), *LirM*, 12.9.2008 (transl. by Arvydas Valionis), *Naujoji Romuva*, 2008, no 4 (transl. by Dzintra Elga-Irbytė)

In Russian: *Krēsla tevi mīl* = *Сумерки тебя люблю* (Riga 2005, transl. by Milena Makarova)

In Swedish: NROV; in: *Kvinnor runt Östersjön* (Stockhol 1996, ed. by Meta Ottosson)

In Ukrainian: ZLB

#### Criticism

Juris Silenieks, [Review of *Nakts peldētāja*], *WLT*, vol 75, no 2, 2001, pp 348–349; Ruta Veidemanė, “...kiss the dark from my lips”: Amanda Aizpuriete, *LL*, no 3/4, 2003, pp 18–24; Hannelore Schlaffer, ‘Das Leben ist gar nicht furchtbar’, *Frankfurter Allgemeine Zeitung*, 13.4.1996 (*Bilder und Zeiten*, no 87); ‘Gedichte als emotionale Momente’ [an interview], *Baltische Rundschau*, 10.2000.





**Akuraters, Jānis** | LV | (\*13.1.1876 Dignāja parish, Zemgale district, †25.7.1937 Riga, buried in the Forest Cemetery) Writer. He wrote poetry, prose and plays and is one of the most talented representatives of impressionism and neo-romanticism. He involved himself in the modernism movement of Latvian literary circles and signed the so-called *Manifesto of Decadents* (*Dzelve*, 1906, no 5). Akuraters was awarded the Order of Three Stars (1926), became Second Class Knight of the Order of the Swedish King Vasa (1929), and received the Homeland Award (1937).

He attended the Jēkabpils town school, passed teacher examinations, and worked as a teacher (1898–1903). In 1903, Akuraters entered the Faculty of Law of the University of Moscow as an auditing student. During his studies the poet came to know the works of Nietzsche, Kant, Schopenhauer, Max Stirner and others. He felt especially close to Nietzsche's ideas of individualism. He was an eyewitness to the bloody events of 13 January 1905 in Riga, when the army of the Russian Tsar avenged itself on the members of a demonstration on the bank of the Daugava River. At this time the idea of a national state became significant in Akuraters' social views. He was jailed several times and was exiled to Pskov province. Akuraters escaped from his place of exile and went to Norway. During his stay in the Norwegian city of Christiania (Oslo) he wrote the exile's story of yearning, hope and reminiscences, *Kalpa zēna vasara* ('The Young Farm-Worker's Summer, 1908). In 1908 he returned to Latvia. In 1913 Akuraters visited Western Europe (Germany, Belgium, France), and attended lectures on French literature at the Sorbonne in Paris. Paris and French culture became for Akuraters the spiritual standard of art and the intellect. During World War I, Akuraters became a refugee. In 1916 he joined the ranks of the Latvian Riflemen. He was an active participant

in establishing and proclaiming the Latvian State. After demobilization in November 1917, he became a member of the Latvian Temporary National Council. He was a member of the editorial staff of the newspaper *Jaunākās Ziņas* (1922–1936), director of Riga Radio (1930–1934). The last years of his life he gave entirely to writing.

Akuraters started publishing in 1895. Collections of poems: *Zvaigžņu nakts* (Starry Night, 1905), *Ziemeļos* (In the North, 1906), *Bez svētnīcas* (Without a Temple, 1907), *Astras* (1908), *Sirds varā* (Power of the Heart, 1911), *Dienu prieks* (The Joy of the Day, 1921), *Latvijas balādes* (Latvian Ballads, 1922), *Rožains vējš* (Rosy Wind, 1922), *Elēģiski momenti* (Elegiac Moods, 1925). Works of prose: *Kalpa zēna vasara* (The Young Farm-Worker's Summer, 1908), *Pēteris Danga* (1921), *Puķes ziemeļos* (Flowers in the North, 1914), *Sapņi un likteņi* (Dreams and Destinies, 1919), *Draugu sejas* (Faces of Friends, 1920), *Klusums un gaisma* (Silence and Light, 1921), *Erosa cilts* (The Tribe of Eros, 1923), *Dzīvības sākumi* (The Beginnings of Life, 1924), *Dienu atspīdumi* (Reflections of Days, 1924), *Ugunīgi ziedi* (Fiery Blooms, 1925). Plays: *Kaupo, līvu virsaitis* (Kaupo, the Chieftain of the Livs, staged 1913, book form 1922), *Kurzemē* (In Kurzeme, 1914, staged 1915), *Viesturs* (staged 1920, in book form 1921), *Pieci vēji* (The Five Winds, 1922, staged in 1923), *Apvienosimies* (Let Us Unite, 1926, staged in 1927), *Vecie un jaunie* (The Old and the Young, 1934, staged 1935). Collected Writings in 2 volumes published in 1920 and in 12 volumes (1923–1928; 1938–1939, incomplete publication). Akuraters has translated the plays of Henrik Ibsen, *Brand* (1912), *The Wild Duck* (1913), *Peer Gynt* (1914), *The Pretenders* (1924), and Oscar Wilde's tragedy *Salome* (1921).

In Akuraters' creative work the main accents are on neo-romanticism and impressionism, and certain notes of Jugendstil (Modern Style) appear as marginal phenomena. His prose also contains certain signs of realism. Akuraters was one of the innovators of poetry form in the poetry of the first decade of the 20th century. He used free verse and polymetrics. In his work the ideas of European literature and philosophy can be sensed (Nietzsche, Schlegel, and Freud). Especially in his early writings, a strong, uncompromising, even demonic individuality, which, added to a strong will, striving towards a goal, is very important to



Akuraters. It is confronted by a lonely, faceless horde. As a neo-romantic, the present is of little importance to Akuraters, what is important is the portrayal of the visions and dreams of the past and future. The semantics of dreams have a special place in Akuraters' writing, because it is a dream that shields one from day-to-day routine. It has a yearning so characteristic of romantics, for remoteness, spirituality and harmony, as well as aesthetics. The value of the moment is also important, as well as the presence of Eros in his poetry. These are overshadowed by the resignation of being unable to hold either the moment or love.

Akuraters' prose is very diverse in content. It is characterised by stories of childhood and highly artistic reminiscences of his youth (The Young Farm-Worker's Summer, The Burning Island), an interest in the history of the nation (The Head of the Chieftain, and the collection of poetry Latvian Ballads), the revolution of 1905 and World War I, which are related to the writer's own difficult experiences as a rifleman. Akuraters' meditations on the importance and meaning of art and the artist's place in his time, and emotions of love are also noteworthy. | SANDRA RATNIECE

#### Translations

In Czech: *Hořící ostrov* (Prague 1974, transl. by Vojtěch Gaja)

In English: BNR, TS

In Estonian: *Õigluse otsijad: Näitemäng lastele kolmes waatuses* (Tartu/Jurjev 1904, transl. by Mart Pukits), *Sulaspoisi suvi* (Tallinn 1929, transl. by Karl Aben), *Lõbus peremees* (Tallinn 1932, transl. by Pukits); VULK

In German: *Novellen* (Riga 1921)

In Lithuanian: *Žmogus* (Plymouth 1907, transl. by Julius Baniulis), *Deganti sala* (Kaunas 1938, transl. by Bronius Micevičius), *Samdinio bernioko vasara* (Vilnius 1972, transl. by Kostas Korsakas); ILL24, LN

In Russian: *То дивное, давнее лето* (Riga 1969, transl. by S. Cebakov), *Пылающий остров* (Riga 1972, transl. by V. Doroshchenko)

#### Criticism

Edgars Lāms, *Mūžīgais romantisms: Jāņa Akuratera dzīves un daiļrades lappuses* (Riga 2003); Audronė Žentelytė, 'Vaikystės pasaulis lietuvių ir latvių neoromantinėje prozoje', *Literatūra*, no 29(1), 1987, pp 3–19.



**Ališanka, Eugenijus** | LT | (\*22.2.1960 Barnaul, Russia) Intellectual poet who writes poetry that is increasingly epic in its nature, and which is willingly translated into foreign languages; an essayist and a translator.

Ališanka was born in Siberia, to where his parents had been deported. Since 1962 he has lived in Vilnius, in 1983 he graduated in mathematics from Vilnius University. He worked as a research fellow at the Institute of Culture and Art; from 1994 he was the vice-chairman of the Lithuanian Writers' Union, from 1998 the director of the Writers' Union's international programmes. At present he is the editor-in-chief of the literary magazines *The Vilnius Review: New Writing from Lithuania* and *Vilnius: Literaturnaya panorama Litvy* (in Russian).

Ališanka has published the poetry collections *Lygiadienis* (Equinox, 1991), *Pelėno miestas* (The City of Ash, 1995), *Dievakaulis* (A God Bone, 1999), *Iš neparašytų istorijų* (From Unwritten Stories, 2002), *Exemplum* (2006); two cultural studies *Vaizdijantis žmogus* (The Image-Making Man, 1998) and *Dioniso sugrįžimas* (The Return of Dionysus, 2001). He is the editor and compiler of the cultural almanac *Miestelėnai* (Town-Dwellers, three volumes appeared in 1991–1999). He has translated and prepared for publication three books of poetry: *Mėnulio smuklė* (The Moon Inn, 1999) by Kerry Shawn Keys, *Netobula žodžio aistra* (The Imperfect Passion of the Word, 2001) by Aleš Debeljak, *Dvejojanti Nikė* (Doubting Nike, 2001) by Zbigniew Herbert, *Baltiškios valandos = Baltic hours* (2006) by Christian K. Narkiewicz-Laine and *Ne pagal grafiką* (Off Schedule, 2007) by Marcin Świetlicki. He has also translated poetry by Jerome Rothenberg, Wysława Szymborska, Carolyn Forché, Dannie Abse and others.

Ališanka's poetry consists of texts of free composition, unfettered by rhyme or rhythm, and thus

easily translatable and willingly translated into foreign languages. Somewhat ironically, sceptically, and sometimes erotically, the author renders his daily impressions and experiences, often acquired during his travels in Europe, while observing the world and as if classifying or collecting his travel impressions. The subjects of his poetry live as if between the country and the city, between Lithuania and Europe, between myth and reality. A poem turns into a sort of a fragment of larger flow of language. In his cultural books, Ališanka dwells on issues of postmodernist culture: the study *Vaizdijantis žmogus* analyses the relations between culture and sacrality, while in *Dioniso sugrįžimas* he aims to feel the current changes in Lithuanian culture through the analysis of the concepts of 'chthonicity', 'postmodernism' and 'silence'. |

DONATA MITAITĖ

### Translations

In Belarusian: *Полымя*, 2000, no 5 (transl. by V. Koutun)

In Bulgarian: [*Poems*] (Sofia 2002, transl. by Laima Masytė); ASLP

In Croatian: NI

In Danish: *Banana split*, 1996, no 10/11 (transl. by Audrius Svenčionis and Pia Møller Nielsen)

In English: *City of Ash* (Evanston 2000, transl. by Harvey L. Hix and the author); [*Poems*] (Klaipėda 2002, transl. by Kerry Shawn Keys); CLP, GA, LIHOW, 'NEP, RA, 6LP; *Vilnius*, Winter 1995 (transl. by Antanas Danielius), *PDR* 2002 (transl. by Keys), *DB*, vol 2, no 4, 2002 (transl. by Keys)

In Estonian: \*TPS

In Finnish: *Tuli ja savu*, 2000, no 3 (transl. by Leila Joutsen)

In French: VPLA; *La Nouvelle Alternative*, no 54, 2001 (transl. by Caroline Paliulis)

In German: *Aus ungeschriebenen Geschichten* (Köln 2005, transl. by Klaus Berthel), *Die Rückkehr des Dionysos: Chthonisches, Postmodernismus, Stille* (Oberhausen 2006, transl. by Klaus Berthel and Markus Roduner); VLP

In Hungarian: 'SEVK; *MN*, 2004, no 12 (tars. by Márton Kalász)

In Italian: 'TAF

In Latvian: DBV, LLDD

In Polish: SM; in: *Fale poezji 2005–2008* (Warsaw 2008, transl. by Izabela Korybut-Daszkiewicz); *DekL*, 2005, no 2 (transl. by Korybut-Daszkiewicz)

In Russian: *Божья кость = Dievakaulis* (Petersburg 2002, transl. by Sergey Zavyalov);

In Slovenian: *Iz nenapisanih zgodb* (Ljubljana 2008, transl. by Bernarda Pavlovec Žumer); ASLK; *Vilenica* 1995 and 2005 (transl. by Veno Taufer and Klemen Pisk), *Dnevi poezje & vina* 1996 (transl. by Janko Lozar); *Literatura*, no 125/126, 2001 (transl. by Taufer)

In Swedish: *Gudaben* (Sätäröd 2002, transl. by Anna Harrison, Mikael Nydahl, Carina Nynäs and Liana Ruokytė); BDLH, LD; *Post Scriptum*, 2005, no 3/4 (transl. by Boel Schenlær)

His poetry have also been translated into Chinese, Hebrew.

### Criticism

Brigita Speičytė, 'New Poetry: Debuts between 1988 and 2002', *VilniusR*, no 14, 2003, pp 70–80; Karolis Baublys, 'Shaking Clay out of the Pockets', *VilniusR*, no 20, 2006, pp 108–110; 'Pseudo-Eugeniusz' [an interview], *Kartki*, no 24, 2001, pp 4–6; 'Som ett parti schack – vackert för att det är konsekvent' [an interview], *Ariel*, 2002, no 5, pp 35–43.



### Alliksaar, Artur | EE | (until 1936 Artur Al-

nek, \*15.4.1923 Tartu, †12.8.1966 Tartu, buried in the Ropka Cemetery) One of the most innovative poets of the 1960s, a great experimenter, who influenced several contemporary Estonian poets, as well as authors from later generations.

Alliksaar was a dissident throughout the Soviet era. He was a student at Tartu Hugo Treffner Gymnasium (Tartu 4th Secondary School) until 1940. In 1941–1942 he studied law at Tartu University, in 1943 he was mobilized into the German Army, in 1944–1949 he worked as a railwayman, in 1949 he was arrested, and in 1954 he received a more rigorous sentence in prison in Narva and Mordva, Siberia. He was granted an amnesty in 1957, and in 1958 arrived without permission in Tartu, where he worked at different casual jobs, wrote poems and translated. Alliksaar translated poetry from Russian (Anna Akhmatova, Vera Inber, Sergey Yesenin, Yevgeny Yevtushenko, Vladimir Lugovskoy) and from German (Rainer Maria Rilke).

Alliksaar's collections were published only posthumously: *Olematus võiks ju ka olemata olla* (Nonexistence Could as Well Remain Nonexistent, 1968), *Luule* (Poetry, 1976), *Väike luuleraamat* (A Small Book of Verse, 1984), *Päikesepillaja* (The Sun Squanderer, 1997), and the absurd drama *Nimetu saar* (The Nameless Island, 1966)

Alliksaar used both classic and clear rhymed verses (sonnets). One paradoxical factor in his poetry is that he started and finished writing in a traditional



style, but in between he developed his own original and innovative style through free verse. His poetry was influenced by Rainer Maria Rilke's poetry and Russian poetry of the 1920s, especially Sergei Yessenin's poetry. He was also influenced by the works of the Estonian poet Marie Under and by the members of the Arbud group. His poetry was characterised by aestheticism in the first and last periods of his writing. These poems have beautiful and pure-sounding verses, and rhymes with clear and philosophical expression. Freedom is one of the main themes in his poems, and that freedom was also expressed in the form of Alliksaar's poems in his second period, when he wrote mainly in free verse. The style of Alliksaar's free verse is associative; he enjoyed playing with words and language and the freedom which exists in language. His poetry is playful, paradoxical, surprising, avant-garde and romantic, a bit surreal and sometimes cheerful. Alliksaar's poetry exists on the boundary between surrealism and romanticism. His original, sometimes surreal, metaphors and sound elements, such as alliteration and assonance, are free from the dictates of form. The freedom of language in Alliksaar's poetry stood in opposition to the reality of the 1960s in Soviet Estonia. | ANNELI MIHKELEV

#### Translations

In Dutch: VHNK

In English: 'FN, TVA

In Esperanto: ESP

In Finnish: USK

In German: *Estonia*, 1994, no 1 (transl. by Gisbert Jänicke)

In Hungarian: EH

In Latvian: *Nebūtība varētu arī nebūt* (Rīga 1998, transl. by Guntars Godiņš)

In Lithuanian: *Tiesa*, 1.12.1976 (transl. by Eduardas Astramskas)

In Polish: PN

In Russian: AEP, AEPa, SD

#### Criticism

Gisbert Jänicke, 'Der Wind tanzt im Haselgehölz', *Estonia*, 1994, no 1, pp 31–33; Arne Merilai, 'Some Time Models in Estonian Traditional, Modern and Post-modern Poetry', *Interlitteraria*, no 4, 1999, pp 264–280; Idem, 'Poetic Speech Acts. A Hypothesis of two contexts', *Trames*, 2001, no 2, pp 157–176; Arne Merilai, 'Pragmaattinen Artur Alliksaar', in: Pekka Lilja (ed.), *Luule runosta: Lyriikan tutkimusta suomalais-virolaisiin silmin* (Jyväskylä 1996), pp 47–60; Andres Ehin, 'Naturen i den estniska poesis: Från animism och panteism till zendudhism', *Ariel*, 2001, no 4/5, pp 25–51



**Alunāns, Ādolfs** | LV | (\*11.10.1848 Jelgava, †5.7.1912 Jelgava) Playwright, actor, director. Called the Father of Latvian theatre. His father Pēteris rented the Mazsalaca manor estate, his mother Otilija Luize Felcke was a German, the daughter of a member of the Jelgava town council and watchmaker. His father's brother was the Latvian poet and publicist Juris Alunāns. Alunāns wrote under a number of pen names: Dobelnieks, Vecais Ādolfs, Zobgals, and others. He last lived in Jelgava, Filozofu iela 5, and in 1968 his memorial museum was established there.

Alunāns grew up in the German environment of his grandfather Jūlijs Felcke's family. He graduated from the Duke Jacob Gymnasium in Jelgava and early on turned his interests to the stage. In 1866 he started working with the Tartu German summer theatre and in 1869 acted for the first time on the Latvian stage in his own play *Pašu audzināts* (Self Raised) at the Riga Latvian Theatre. In 1870 he became manager of this theatre, gathered a troupe of actors, became educator of the young actors, and established traditions of theatre acting. He established a repertoire of mainly translated German and Austrian humorous plays, but Alunāns also diligently developed an original Latvian repertoire, and almost every season staged some of his own original plays, thus putting the foundations for several directions of Latvian playwriting. He wrote the first play in several acts *Priekos un bēdās* (In Good Times and Bad Times, 1871), the first Latvian opera, *Mucenieks un muceniece* (The Barrelnmaker and his Wife, 1872), the first plays intended for children, *Mucā audzis* (Raised in a Barrel, 1882), *Brencis un Žvingulis Austrālijā* (Brencis and Žvingulis in Australia, 1883), and created the first dramatic fairytale, *Džons Neilands* (1881), in which a specific reality is entwined with a thread of a fairytale. Beginning with the play *Priekos un bēdās*, Alunāns incorporated in his plays couplets which

interrupted the action and through which the author talked of topics of his time, turned against ignorance, hypocrisy and boastfulness.

His first plays are simple in their content, usually incorporating some current problem of the time. Alunāns' mastery is in the developing of racy, striking characters. His plays have many humorous scenes, full of the joy of life. He is less successful in portraying the love emotions of young people, and these scenes are quite sentimental.

In 1885, after a conflict with the management of the Riga Latvian Society, Alunāns left the post of theatre manager and moved to Jelgava and staged plays there, taking his productions to rural areas, and continued to write plays of various types. His play *Seši mazi bundzenieki* (Six Little Drummers, 1889) won great acclaim. It became a basic part of Latvian theatre and was still staged in the second half of the 20th century. The central character of the comedy is the lively and joyful Apkalni manor estate manager Kārlis Krūmiņš, through whom Alunāns laughs at the so-called 'willow Germans', Latvians who wanted to deny their nationality, but he portrays with respect the educated Latvian teacher Zvaigznītis.

Alunāns often used Latvian folk songs in the titles of his plays, thus the first line of a folk song is the title of the play *Six Little Drummers*. About the same time a sad play was written *Kas tie tādi, kas dziedāja* (Who are They Who Sing, 1888), which also takes a line from a folk song for its title. This is one of the first Latvian dramas and its basis is class inequality: Konrāds, arrived from Germany, falls in love with a Latvian girl Skaidrite; however, as events intensify, she commits suicide by taking poison. Also a line of a folk song is used in the title of the play *Visi mani radi raud* (All my Relatives are Crying, 1891). In 1893, Alunāns celebrated the 25th anniversary of his work, by staging his new play, *Pārticībā un nabadzībā* (In Wealth and in Poverty) portraying representatives of quite affluent circles, who consider themselves better people, and on the other hand the simple folk, represented by the witty and good-natured carpenter Ozoliņu Fricis, played by Alunāns himself. This play, too, is supplemented by couplets. Alunāns also wrote a drama about historic legends *Mūsu senči* (Our Fathers, staged in 1905) and telling of the time when Crusaders subjugated Latvian tribes, and the Latvian leader Imanta is killed in battle. Alunāns' last play is a social play,

*Draudzes bazārs* (The Parish Bazaar, 1911), in which he chuckles at the lack of unity and mutual disagreements in Latvian society. The play is well structured with colourful, expressive characters.

Alunāns was also the first theoretician of Latvian theatre art, and already in 1869 he published an article *Kāds vārds par teātri* (A Word on the Theatre), defining and explaining the meaning and essence of theatre. He has also written memoirs about Latvian theatre, first published in German *Einiges aus den Anfaengen des lettischen Theaters* (1910), and after his death in Latvian *Atmiņas par latviešu teātra izcelšanos* (Reminiscences on the Development of Latvian Theatre, 1924). Alunāns was an active publicist, satirist, took part in various discussions, and defended the idea of educating Latvian people in different fields. He compiled *Zobgaļa kalendārs* (The Mockers' Calendar, 1892–1912), and his *Humoristīgi-satīriskie sakopotie dzejoļi* (Humorous-Satirical Collected Poems, 1912–1914 and *Kuplejas* (Couplets, 1914) were also published. | VIKTORS HAUSMANIS

### Criticism

Viktors Hausmanis, *Ādolfs Alunāns* (Riga 1988).



**Alunāns, Juris** | LV | (real name Gustavs Georgs Frīdrihs Alunāns, \*13.5.1832 Jaunkalsnava, †18.4.1864 Kauļi, Sesava parish, buried in the Jaunvircava Cemetery) A prominent poet of the first national awakening period, publicist and translator.

Alunāns studied at the Faculty of History and Philology of the University of Tartu 1856–1861, and later at the Faculty of Economy. During his time in Tartu, Alunāns was one of the main authors and editor of a publication of popular science articles which was important to the development of a national ideology, *Sēta, daba, pasaule* (The Homestead, Nature, the World I–III, 1859–1860).



During 1861–1862, Alunāns studied at the Institute of Forestry in St Petersburg. He was one of the founders (1862) and first editor-in-chief of the *Pēterburgas Avīzes* (The Petersburg Papers), which forged the ideology of national awareness.

In 1856 in Tartu, Alunāns' first collection of poems was published, *Dziesmiņas, latviešu valodai pārtulkotas* (Songlets Translated for Latvian) consisting mainly of translations and localisations of German, Russian and ancient Greek poems, and, to a small extent, original poems. The collection was of great importance in the development of Latvian national poetry, because Alunāns chose to translate those poems which emphasized the love of one's land of birth. His poetry is written in the style of national romanticism, emphasizing the legendary history of the Latvian people and a yearning for national freedom. After Alunāns' death a compiled collection of his poems and translations was published, *Dziesmiņas* (Songlets, I–II, 1867–1869). Alunāns translated poems by Horatio, Goethe, Schiller, Heine, Pushkin, and Lermontov. | JANĪNA KURSĪTE

#### Translations

In Lithuanian: KorP

In Russian: 'VE

#### Criticism

Vigmantas Butkus, *Latvīu literatūros eskizai: Iki XIX amžiaus pabaigos* (Šiauliai 1998), pp 38–40.



**Alver, Betti** | EE | (real name Elisabet Alvert, \*23.11.1906 Jõgeva, Tartu County, †19.6.1989 Tartu, buried in the Raadi Cemetery) One of the outstanding Estonian poets of the 20th century, as well as a prose writer. Her verse represents a high achievement with respect to poetic form, and has much to say about human values.

Alver graduated from the Tartu Gymnasium for Girls in 1926 and studied Estonian philology at the University of Tartu for a short time (1926–1927).

She started as a prose writer and devoted herself to literary creation in 1927, when her first novel appeared. She lived almost all her life in Tartu. Alver belonged to the group of young poets of the 1930s called Arbujad (Logomancers). Arbujad represented a new Estonian symbolist movement, which stressed high spiritual ideas and aesthetics, in contrast to the national and political engagement of literature in the 1930s. One of the members of this literary circle was the poet Heiti Talvik (died in Siberia in 1947), whom Alver married in 1937. As with many leading writers who had established their reputations during the independence period, Alver was banned from publishing her work after World War II during the Stalin era of the Soviet occupation. She returned to creative writing in the 1960s and joined the process of poetic innovation and modernisation of Estonian poetry of those years.

Books of verse: *Lugu valgest varesest* (The Tale of a White Crow, 1931), *Tolm ja tuli* (Dust and Fire, 1936), *Luuletused ja poeemid* (Poems and Long Poems, Stockholm, 1956), *Mõrane peegel. Kuus poemi* (A Cracked Mirror. Six Long Poems, 1962), *Tähetund* (The Stellar Hour, 1966), *Uued luuletused ja poeemid* (New Poems and Long Poems, Toronto, 1962), *Eluhelbed* (Flakes of Life, 1971), the volume of selected poems *Lendav linn* (The Flying City, 1979), *Korallid Emajões* (Corals in the Emajõgi, 1986), and the volume of selected poems *Teosed 1: Üle aegade Assamalla* (Works 1: Through the Ages Assamalla, 1989) and the collected poems *Koguja* (The Collector, 2005). Books of prose: the novels *Tuulearmuke* (The Wind's Paramour, 1927), *Invaliidid* (Invalids, 1930) and *Viletsuse komöödia* (Comedy of Misery, 1935), and the collection of prose *Teosed 2* (Works 2, 1992).

The poetry of Betti Alver represents the 'main line' or 'great tradition' in Estonian poetry, which started in the 19th century with national romanticism and was shaped in the spirit of modernism at the beginning of the 20th century by the authors of the Noor-Eesti (Young Estonia) group, particularly by Gustav Suits. This is poetry that reflects on such fundamental issues as the existence of man and the destiny of a people, and sets itself high spiritual aims. Great Tradition poetics is based on European classical poetry, but it stresses the peculiar characteristics of the Estonian language and uses elements and techniques from Estonian folklore. Alver's poetry is characterised by an exceptionally

vital and maximalist attitude towards life. The poet is convinced that life is worth living despite an unstable world, a tragic history, and the controversial nature of people. Her poems are often built upon oppositions and the tension therein. For example, the clashes of high and low, of heavenly and earthly, of good and evil in the everyday sense, of the important and the trivial, whose complexity the poet's senses, are very significant. She is fascinated by everything worth discovering in opposites. The poetry of young Alver values more the high and the unusual, whereas her later poetry values the most everyday and ordinary things, which, however, in Alver's vision turn into something extraordinary and poetically meaningful (for example in the poem 'An Ode to an Old Potato Basket').

Alver can successfully make high-flown ideas and ideals human and poetically specific. She is not afraid of speaking about the important with humour and witty irony. These are supplemented by fantasy, which can sometimes fly like a fairy-tale ball and land on another planet or in another time (the poem 'Ball Game'). Alver's poetry creates a peculiar mythical world, which is inhabited by Titans from ancient mythology, Estonia's own children of the wind, a country of skyscrapers called Parabaaria, and the simplest flora growing beside a railway, a world of dusty railway flowers. Alver's myths illustrate the problems of her country and of the entire world, and their main character is a searching and enquiring human being who is discovering the limits of his/her existence and trying to broaden them. There is a certain tension between the restless movement of her world of thought and imagination and the strict and ordered form of the poems. Alver's use of words is rich but entirely free and natural, proving the flexibility of the Estonian language in being suitable both for strict classical forms of poetry and for the new poetics of folk songs. Her precise, apt, and resourceful use of language is, even today, a sign of the high quality of Estonian poetry. The poetry of Betti Alver as a whole has been one of the most important influences on the entire opus of Estonian poetry since World War II. | ELE SÜVALEP

### Translations

In Dutch: VHNK

In Czech: *Hrom je můj bratr* (Prague 1980, transl. by Vladimír Macura and Jiri Žáček)

In English: *Selected Poems* (Toronto 1989, transl. by Willis Barnstone, Billy Collins, Bernard Lionel Einbond, Ivar Ivask, Talvi Laev, Elmar Maripuu, Taimi Ene Moks, Felix

Oinas and Mardi Valgemäe); AMEP, \*CEEP, EPI, KEL, TVA; in: *A Book of Woman Poets from Antiquity to Now* (New York 1980, 1992, by Barnstone and Felix Oinas)

In Esperanto: ESP

In Finnish: ER, NR, USK

In German: AED, LNN; *Estonia*, 1992, no 1 (transl. by Jaan Kross and Gisbert Jänicke)

In Hungarian: EH, EK

In Italian: PE

In Latvian: CK, \*PTD

In Lithuanian (all transl. by Birutė Masionienė): *Pergalė*, 1980, no 7, *LirM*, 21.11.1981, 11.12.1982 and 2.4.1983, *Kultūros barai*, 1982, no 8

In Polish: \*APR, LNS, PN

In Russian: *Звездный час* (Moscow 1973, transl. by Junna Moritz and Svetlan Semenenko), *Поэмы* (Tallinn 1976, transl. by Semenenko), *Детю вепра* (Moscow, 1979, transl. by Moritz and Semenenko); AEP, AEPa, AEstP, SD

In Swedish: *Historien om den vita kråkan* (Stockholm 2007, transl. by Enel Melberg); VSF

Her works have also been translated into French, Spanish, Romanian, Armenian, Ukrainian, Uzbek and Kazakh in magazines and newspapers.

### Criticism

Viktor Kõresaar and Aleksis Rannit (eds.), *Estonian Poetry and Language: Studies in Honour of Ants Oras* (Stockholm 1965), pp 280–292; Ivar Ivask, [Review of *Tähetund*], *BA*, vol 41, no 4, 1967, pp 493–494; Idem, 'The Sibylline Symbolism of Betti Alver's recent poetry', in: *2nd Conference on Baltic Literatures* (Columbus, Ohio 1972), p 1; Idem, 'Reflections of Estonia's Fate in the Poetry of Betty Alver and Jaan Kaplinski', *JBS*, vol 10, no 4, 1979, p 352–360; Idem, [Review of *Lendav linn*], *WLT*, 1980, no 4, pp 670–671; Aleksander Aspel, 'The Hour of Destiny: The Poetry of Betti Alver', *BA*, vol 43, no 1, 1969, pp 46–50; Ele Süvalep, 'Soothsayer, Mother-of-Song, 'Divine Hooligan' – Betti Alver', *ELM*, no 23, 2006, pp 30–35; Birutė Masionienė, 'Mirė estų poetė B. Alver', *LirM*, 15.7.1989; Idem, *Iš Kalevo šalies* (Kaunas 1990), pp 137–139; Eeva Niinivaara, *Kasvumaa: Castrenianumin toimitteita* 23 (Helsinki 1981), pp 230–236; Ele Süvalep, 'Kuuluilla tanssijat: Friedrich Nietzsche ja Betti Alver', in: Pekka Lilja (ed), *Luule runosta: Lyriikan tutkimusta suomalais-virolaisin silmin* (Jyväskylä 1996), pp 31–46; Andres Ehin, 'Naturen i den estniska poesin: Från animism och panteism till zenduddhism', *Ariel*, 2001, no 4/5, pp 25–51.



**Aputis, Juozas** | LT | (\*8.6.1936 Balčiai, Raseiniai region) Prose writer and translator; the most



outstanding story writer of the Soviet period, a master of lyrical prose, and representative of 'silent modernism'. A laureate of the Lithuanian National Prize (2005) and other awards.

In 1960, Aputis graduated from Vilnius University, where he studied the Lithuanian language and literature, and worked on various editorial boards.

He has published six collections of short stories, the most significant of which are *Horizonte bėga šernai* (Wild-Boars Running in the Horizon, 1971), *Sugrįžimas vakarėjančiais laukais* (A Return Through Evening Fields, 1977), *Keleivio novelės* (The Traveller's Novellas, 1985), two collections of novellas *Tiltas per Žalpę* (The Bridge across the Žalpė, 1980), *Skrudėlynas Prūsijoje* (The Anthill in Prussia, 1989) and the novel *Smėlynuose negalima sustoti* (No Stop in the Sands, 1996). The selection of his best short stories *Gegužė ant nulūžusio beržo šakos* (A Cuckoo on a Branch of a Broken Birch) was published in 1989. The book *Vieškelyje džipai* (Jeeps on the Highway), containing previously published and new short stories, was published in 2005. The full-length film *Mano vaikystės ruduo* (The Autumn of My Childhood) was made based on Aputis' short stories in 1978 (directed by Gytis Lukšas).

From the point of view of themes, Aputis is considered a rural writer. Even his works that do not have any external links with the country are naturally related to this theme; the intellectuals he depicts preserve, in their world-view, the thinking and feelings, the relation with the village where their values have taken shape. Aputis was one of the first in Lithuanian literature who spoke of the decay of the old agrarian way of life and revealed the spiritual losses of the individual of the Soviet period. The key motif in his work is opposition, in a variety of forms, to emerging violence, and the existentialist situations of choice and human solidarity prevail. The experiences of childhood and adolescence, where he is searching for landmarks to live by in the changing world, are also of significance. The sense of time and the painful understanding that change is an inevitable law of life is relevant to his personages. A number of Aputis' short stories and novellas assert traditional Christian values, and idealise the model of the patriarchal family. But even the idyllic images contain the threat of uncertainty, the sense of the fragility of harmony.

In Aputis' short stories and novellas, human lives are not separated from the historical time manifesting itself in eloquent details and indicating that the events depicted possess historical or political implications.

Some of Aputis' works feature a new personage, the author, who creates the effect of disassociation, provoking the reader into critical reflection and an intellectual relationship with the depicted situation.

A number of Aputis' heroes have real prototypes; some personages travel from one text to another under the same name. In his work, autobiographical motifs determine the authenticity of the world depicted, the emotional speaking, the subjectivity, and sometimes an almost open spilling out of the personal position.

Aputis has modernised Lithuanian prose by consolidating associative speaking, when each detail acquires an ever-stronger meaning. The short stories are usually uneventful, yet their symbolic plane is intensely developed. Aputis was one of the first of that time to start creating a conditional reality: he adapted the surrealist narrative for the depiction of traumatic experience.

Due to his nonconformist stand in Soviet times, Aputis fell out of favour with officialdom. When his novella *Prieš lapų kritimą* (Before the Fall of Leaves) telling of the end of World War II through the eyes of a child was published in *Pergalė* (Victory) literary magazine (1978, no 6), the State Prize for the collection *Sugrįžimas vakarėjančiais laukais* was revoked. The protagonist of the novella *Rudenio žolė* (Autumn Grass; both published in the book *Tiltas per Žalpę*, 1980), fighting against madness and the suffering of existential anguish, opposed the optimistic image of the Soviet individual. The novellas *Vargonų balsas skalbykloje* (The Organs' Voice in the Laundry, written 1977–1987) and *Skrudėlynas Prūsijoje* (written 1967–1988) could be published only in the years of perestroika (both in the book *Skrudėlynas Prūsijoje*, 1989). The first reflects on the issue of creative captivity in a totalitarian state, the youthful maximalism of the post-war years is opposed to the complacency of the stagnation period. The allegorical story *Skrudėlynas Prūsijoje* speaks, in symbolic form, of historical memory and the power of the individual and the nation, and asserts the necessity to preserve the autonomy of the thought and spirit, even if the highest price has to be paid for it.

The novel *Smėlynuose negalima sustoti* depicts the daily life of a forest saturated by the tension of intricate relationships. The forest arises as an archetypal space for the realisation of destiny. In the book of novellas *Vieškelyje džipai*, the author finds it highly important to figure out what transformations in life and culture took place during fifteen years of the independence, and how the shifts of time changed different generations and the writers themselves. In first part, *Atverstinės novelės* (Continued Novellas), Aputis' earlier texts are supplemented by more recent ones that continue the older ones and show how the destinies of the heroes have been changing to the present. The same themes run throughout the whole book: the writer mostly depicts the life of villagers, small town intellectuals, the world of fauna and flora. He ingeniously applies substitution as a means of depicting the world, when the present life is seen from the point of view of old people, a cat, a dog or a bird, or even from the point of view of a woman's feet. He creates the impression of unpredictable diversity of life, even if simultaneously there emerge inhumanity, absurd or degradation. The book is significant not only in its aesthetic discoveries and intertextuality, but also in its turning back to existential values, and the diagnosis of the spiritual state of a tribe that is facing the trials of time. |

LORETA MAČIANSKAITĖ

### Translations

In Croatian: VIAB

In Czech: *Plav*, 2008, no 9 (transl. by Alena Dřizalová)

In English: 'BSS, CMT, 'GW, LShS50, 7NWP; in: *Coming of Age Around the World* (New York 2007, ed. by Faith Adiele and Mary Frosch); *Vilnius*, Spring 1995 (transl. by Antanas Danielius), *VilniusR*, no 20, 2006 (transl. by Laima Sruoginis)

In Estonian: *Ah, Teofilis!* (Tallinn 1979, transl. by Mihkel Loodus); *Looming*, 1990, no 8 (transl. by Valvi Strikaitienė)

In Finnish: TP, PS

In French: ADB; *Europe*, no 763/764, 1992 (transl. by Ugnė Karvelis); *Le Croquant*, no 22, 1997 (transl. by Rūta Dapkūnaitė-Cloarec)

In German: FHKG, SO, VDTGV; *Brücken*, vol 1, 2004, (transl. by Klaus Berthel)

In Italian: AV, RL

In Latvian: *Pamalē skrien meža cūkas* (Riga 1974, transl. by Daina Avotiņa); ТКМЕ; ЗЗД, vol 2, 2006 (transl. by Indra Brūvere)

In Russian: *Цветет пчелиный хлеб* (Moscow 1980, transl. by Virgilijus Šepaitis); *Мост через Жальне* (Vilnius 1989, transl. by Šepaitis); LPov, SBLR; *Вильнюс*, 1991, no 2 and 3, 1996, no 2, 1998, no 2 (transl. by Natalya Vorobeva)

In Serbian: AKPL

In Slovak: JB, PNSZV

In Slovenian: ZIL

In Spanish: *La Semana de Bellas Artes* [México], no 23, 12.1981 (transl. and introd. by Birutė Ciplijauskaitė)

In Ukrainian: BuRo, LRO, SLP

His works have also been translated into Belarusian, Armenian and Hungarian.

### Criticism

Rimvydas Šilbajoris, [Reviews of *Rugsėjo paukščiai* and *Horizonte bėga šernai*], *BA*, vol 42, no 3, 1968, pp 479–480 and vol 45, no 3, 1971, p 548; Idem, [Review of *Skrudėlynas Prūsijoje*], *WLT*, vol 64, no 3, 1990, p 503; Ilona Gražytė-Maziliauskienė, 'Variations on the Theme of Dehumanization in the Short Stories of Juozas Aputis', *BA*, vol 47, no 4, 1973, pp 695–701; Bronius B. Vaškelis, 'The Motif of Anxiety in the Contemporary Short Story of Lithuania', *JBS*, vol 6, no 2/3, 1975, pp 162–169; Violeta Kelertas, [Reviews of *Sugrįžimas vakarėjančiais laukais* and *Tiltas per Žalpę*], *WLT*, vol 52, no 3, 1978 and vol 56, no 4, 1982; Birutė Ciplijauskaitė, 'Socialist and Magic Realism: Veiling or Unveiling', *JBS*, vol 10, no 3, 1979, pp 218–227; Marcelijus Martinaitis, 'The Nest wich no Longer Exists', *Vilnius*, Spring 1995, pp 166–167; Jūratė Sprindytė, 'Short Stories in the Format of a Novel', *VilniusR*, no 18, 2005, pp 79–81; Idem, 'The Wisdom of Slowness', *VilniusR*, no 20, 2006, pp 71–73; Mihkel Loodus, 'Leiba, mett ja vett', *Looming*, 2006, no 4, pp 632–633; Klaus Berthel, 'Juozas Aputis: Biographischer abriß', *Brücken*, vol 1, 2004, pp 37–41; Petras Bražėnas, *Juozo Apučio kūryba* (Vilnius 2007).



**Aspazija** | LV | (real name Elza Rozenberga, \*16.3.1865 Zālenieki parish, †5.11.1945 Riga, buried in the New [now Rainis] Cemetery) One of the most outstanding Latvian poets and playwrights of the end of the 19th and the first half of the 20th centuries. In both her poems and plays she wrote of the new boundaries of women's personal freedom, of woman as a personality next to the personality of a man. She was awarded the highest award of Latvia, the Medal of Three Stars (1939).

She attended the Jelgava women's gymnasium (1874–1884), worked as a governess (1891–1893), and as a playwright at the Riga Latvian Theatre (1893–1895). Together with her husband the poet



Jānis Rainis, who was persecuted by the repressive institutions of Tsarist Russia for his sympathies to the revolution of 1905, she went into exile to Switzerland (1905–1920). The years in exile were unfavourable to Aspazija's creative work, and only after returning from exile did she truly start to write again. The years 1920–1930 were a significant period of creative development in Aspazija's life – she wrote and published a number of poetry books, and plays, where she searched for ways from the exterior truth to the inner truth, a possible way from physical death to rebirth. During these years she studied Egyptian and Greek mythology and the subject of the metamorphosis of the human soul, which is reflected in the play *Aspazija* and the poetry book *Dvēseles ceļojums* (Travels of the Soul, 1933).

The most significant collections of Aspazija's poems: *Sarkanās puķes* (The Red Flowers, 1897), *Dvēseles krēsla* (Twilight of the Soul, 1904), *Saulainais stūrītis* (The Sunny Corner, 1910), *Ziedu klēpis* (An Armful of Flowers, 1911), *Izplesti spārni* (Outspread Wings, 1920), *Raganu nakts* (Night of the Witches, 1923), *Asteru laikā* (In the Time of Asters, 1928), *Dvēseles ceļojums* (Travels of the Soul, 1933), *Zem vakara zvaigznes* (Under the Evening Star, 1942). The most significant plays: *Vaidelote* (The Priestess, 1894), *Zaudētās tiesības* (The Lost Rights, 1894), *Sudraba šķidrums* (The Silver Veil, 1905), *Aspazija* (1923), *Zalkša līgava* (The Bride of the Grass-Snake, 1928). Aspazija wrote a partly autobiographical novel, *Rudens lakstīgala* (The Autumn Nightingale, 1933). She also translated the work of Henryk Sienkiewicz, Hammerling, and Goethe.

Aspazija's poetry, and plays, are written in the romantic and neo-romantic style. At the end of the 19th century and beginning of the 20th century, Aspazija's work, which expressed the need for unrestricted freedom of the individual, especially women's emancipation, influenced and to a great extent formed the basis of the new, modern Latvian literature at the end of the 19th and beginning of the 20th century. The great success and public acclaim of Aspazija as a writer encouraged and promoted the establishment of a whole plethora of women writers in 20th-century Latvian literature. |

JANINA KURŠITE

#### Translations

In Czech: LD

In English: *Ragana, The Silver Veil* (Riga 2003, transl. by Astrid Stahnke); TS  
In Estonian: *Kaotatud õigused* (Tartu 1909, transl. by Mart Pukits)  
In German: RW  
In Icelandic: VD  
In Lithuanian: ILL26; *LitM*, 17.3.1990 (transl. by Silvestras Gaižiūnas)  
In Russian: 'VE  
In Ukrainian: ZLB

#### Criticism

Astrid B. Stahnke, *Aspazija: Her Life and Drama* (Lanham, MD 1984), Idem, 'The use of folk and legendary motifs in Aspazija's *The Serpent's Bridge*', *JBS*, vol 12, no 1, 1981, pp 74–84; Sandra Meškova, 'Two mothers of Latvian Literature: Aspazija and Anna Brigadere', *JBS*, vol 34, no 3, 2003, pp 276–297; Silvestras Gaižiūnas, 'The Motif of Mermaid in Baltic Literatures (Karlis Skalbe, Maironis, Leons Briedis, Aspazija, Kazys Puida, Violeta Palčinskaitė)', in: Johan de Mylius, Aage Jørgensen and Viggo Hjørnager Pedersen (eds.), *Hans Christian Andersen: Between Children's Literature and Adult Literature* (Odense 2005), pp 237–243; Idem, *Baltų Faustas ir Europos literatūra* (Kaunas 2002), pp 413–461; Kęstutis Nastopka, *Lietuvių ir latvių literatūrų ryšiai* (Vilnius 1971), pp 77–79, 173–177, 307–308.



**Auseklis | LV |** (real name Miķelis Krogzemis, \*18.9.1850 Ungurpils, †6.2.1879 St Petersburg, Russia, buried in the Aloja Cemetery, Latvia) Auseklis was one of the most popular poets of the Latvian national awakening period.

During 1868–1871, Auseklis studied at the Cimze Teachers' Seminary in Valka. He then worked as a teacher in Jaunpiebalga and Cēsis (1871–1872), and later in Lielvārde (1872–1874). He strongly criticized the policy of Germanification of Latvians, taking a stand on the greater use of Latvian in schools. Because of his openly anti-German policies, he was dismissed from his teaching job. In 1874 he went to St Petersburg where he worked as a teacher. He edited *Pedagoģiskā gadagrāmata* (The Pedagogical Yearbook, 1876), in which he encouraged school-children to be educated in a Latvian, national spirit.

Auseklis has had two collections of poems published: *Dzejas I* (Poems I, 1873) and *Dzejas II* (Poems II, 1876) where the dominant theme is the sense of future freedom for the Latvian people. He edited the very popular *Baltijas gruntnieku, saimnieku, pagasta valdību u.c. kalendārs* (Baltic Calendar) for 1879 which may well be considered the start of the publication of modern Latvian calendars. In this calendar Auseklis presents about 300 new names, that he created himself or found elsewhere, that he thought were suitable for Latvians. Auseklis, as other writers of the national romanticism age, was interested in Latvian folklore, collected it, and wrote his own poems in a style close to the poetry of folk songs. | JANĪNA KURSĪTE

### Translations

In Lithuanian: KorP

### Criticism

Vigmantas Butkus, *Latvių literatūros eskizai: Iki XIX amžiaus pabaigos* (Šiauliai 1998), pp 43–51.



**Avyžius, Jonas** | LT | (\*13.5.1922 Mėdginai, Joniškis region, †7.7.1999 Vilnius) Prose writer who continued the epic realistic tradition in Lithuanian literature.

The son of a farmer, Avyžius took gymnasium-equivalent examinations. In 1945, as a soldier in the Red Army, Avyžius took part in the Battle of Courland. After the war he was a correspondent, and from 1948 he devoted himself fully to writing. Avyžius was a laureate of the Lenin Prize (1976) and other awards, and a member of the Seimas of the Republic of Lithuania (1996–1999).

He published collections of outlines, long short stories and short stories *Pirmosios vagos* (The First Furrows, 1948), *Garbė* (Honour, 1949), *Išsivadas* (Liberation, 1951), *Palikimas* (The Inheritance, 1951), *Butkus keršytojas* (Butkus the Avenger, 1957), *Žmogus lieka žmogumi* (A Human Remains

a Human, 1960); novels *I stiklo kalną* (Up the Glass Mountain, 1961), *Kaimas kryžkelėje* (The Village at the Crossroads, 1964), *Chameleono spalvos* (Colours of the Chameleon, 1979), *Degimai* (1982), *Sodybų tuštėjimo metas* (The Time of Emptying Farmsteads, 1970, 1989), *Ir išmuš tavo valanda* (And your Hour will Strike, 2002, unfinished); and the collection of literary fairy-tales for children *Juodažvaigždis arkliukas* (The Black Star Horse, 1980). His works in five volumes were published in 1975–1979, and in seven volumes in 1983–1985. Several of Avyžius' works have been staged, and a film was made based on the novel *Sodybų tuštėjimo metas* at the Lithuanian Film Studio (1976, directed by Almantas Grikevičius).

In his first books of outlines and short stories, Avyžius describes, with a pathos characteristic of postwar literature, the advantages of *kolkhoz* farming and supports the coercion by the authorities in liquidating individual farms and their owners. He matured as a writer when he started to write novels with a classical structure. The novel *Kaimas kryžkelėje*, published at the end of the Thaw, showed quite openly the destructive outcomes of the policy of collectivisation: poverty in villages, and the drunken villager with no motivation to work. Then a new illusion is clung to: a good chairman of the *kolkhoz*, or a progressive secretary of the Communist Party can salvage the critical situation. Despite naïve answers and scheming characters, this work returns to the tradition of rich realistic narrative inherent in Avyžius' creative nature. In the novel *Degimai*, which tells of the Lithuanian village in the 1970s, the situation is approached even more critically, and there is no longer any optimistic way out. Avyžius' best and best-known novel *Sodybų tuštėjimo metas* speaks of the fate of a small nation in a dangerous geopolitical situation. It is an exhaustive epic narrative about the cruellest historical changes that took place in Lithuania in 1940–1947. The novel abounds in personages, events, dynamism and ramifications. The most successful is the portrait of the main character, Gediminas Džiugas. A history teacher, an intellectual, and an observer of the historical process, he does not support either the reds or the brown 'liberators'; therefore he retreats to the village to preserve his humanist attitudes, neutrality and the integrity of his personality. After World War II he feels neither here nor there: on one side there is the armed resistance to Sovietisation, on the other side



the NKVD and the rage of Soviet activists. Although Gediminas' unwillingness and inability to choose is seen by Avyžius as a weakness and an ideological mistake, this was the Soviet novel that dared to show the existential cul-de-sac of a decent person and the whole nation. Censorship approved of this work due to the negative and caricatured presentation of the struggle for 'Lithuanian nationalism'. The first volume of *Sodybų tuštėjimo metas* was awarded the Lenin Prize. It was published about 50 times, half of which were translations into 20 foreign languages.

The novel *Chameleono spalvos* shows Soviet society as heterogeneous, in which each social layer has its own interests, psychology and manner of speaking. With irony and even sarcasm, the author shows conjunction-affected artists, representatives of the political nomenclature seeking a hedonistic life and wealth and lacking any higher aspirations. When some prototypes of the novel recognised themselves and took offence at the author's openness, the novel gained a rather scandalous reputation. Its social sharpness was ignored, and the entire criticism was directed at its artistic inconsistencies. Avyžius' work evolved from a justification of the socialist system to ruthless criticism of it. During the period of the National Revival, the writer joined the right-wing forces. His last, unfinished, novel, *Ir išmuš tavo valanda*, depicts episodes from the life of one family (a father and his sons) in 1939–1940, yet it also abounds in excursions to the past that are typical of a traditional epic genre. |

JURATĖ SPRINDYTĖ

#### Translations

In Belarusian: LAP

In Bulgarian (all transl. by Ivan Troyanski): *Kozato domovete opustяваха* (Sofia 1974, 1975), *Цветовете нахамелеона* (Sofia 1981), *Защо избягаха куклите* (Sofia 1983); LitR

In Czech: *Ztracený domov* (Prague 1976, transl. by Alena Vlčková)

In English: *The Lost Home* (Moscow 1975, transl. by Olga Shartse); GW

In Estonian: *Küla teelahkmel* (Tallinn 1969, transl. by Aili Erleman and Mihkel Loodus), *Talude tühjenemise aegu* (Tallinn 1976, transl. by Loodus); *Looming*, 1990, no 8 (transl. by Loodus)

In Finnish: PS

In French: *La grande saignée* (Paris; Moscow 1976, transl. by Mireille Lukoševičius)

In German: *Zeit der verödeten Höfe* (Berlin 1974, transl. by Irene Brewing), *Die Farben des Chamäleons* (Berlin 1984, transl. from Russian by Ingeborg Schröder); FHKG, WGMI

In Hungarian: *Elvészett Hajlék* (Budapest 1978, transl. by Irén Fejér)

In Latvian: *Ciems krustcelēs* (Riga 1969, transl. by Paulis Kalva), *Zaudētā pajumte* (Riga 1975, transl. by Sukovskis), *Degumi* (Riga 1989, transl. by Alfons Sukovskis); TKME

In Polish: *Czas opuszczania zagród* (Warsaw 1979, transl. by Anastazja Stoberska); KINL

In Romanian: *Fără adăpost* (București 1977, transl. by Mircea Spiridoneanu and Inna Lecă)

In Russian: *Про малую, да удалую* (Vilnius 1963, transl. by A. Berman), *Деревня на перепутье* (Moscow 1966, transl. by Virgilijus Čepaitis), *Потерянный кров* (Moscow 1974, 1975, 1980, transl. by Čepaitis; 1991 transl. by Grigory Kanovich), *Зачарованная лошадка* (Vilnius 1982, transl. by Čepaitis), *Дязимай* (Moscow 1987, transl. by Kanovich), *Избранные произведения* (Moscow 1988, transl. by Čepaitis); LRA, SBLR

In Serbian: AKPL

In Slovak: *Stratený krv* (Bratislava 1974, 1980, transl. from Russian by Magda Takáčová and Dušan Slobodník)

In Ukrainian: *Втрачена домівка* (Kyiv 1976, transl. by Viktor Petrovsky)

His works have also been translated into Armenian, Belarusian, Moldavian, Spanish, and others.

#### Criticism

Birutė Cipliauskaitė, 'Socialist and Magic Realism: Veiling or Unveiling', *JBS*, vol 10, no 3, 1979, pp 218–227; Algis Kalėda, *Echoes of the Years* (Vilnius 1988), pp 30–35, 58–59; Mihkel Loodus, 'Romaanikirjanik Avyžius', *Edasi* (Tartu), 19.3.1978; Idem, 'Jonas Avyžius ja hänen suurromaaninsa', *Kaltio* (Suomija, Oulu), 1991, no 4, pp 148–149; Vytautas Kubilius, *Literatur in Freiheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 228–230; Elena Bukelienė, *Jonas Avyžius: Kūrybos bruožai* (Vilnius 1975), Algimantas Bučys, *Jonas Avyžius* (Vilnius 1990); Дина Кодратьева, *Йонас Авіжюс* (Kyiv 1982).



**Baltrušaitytė-Masionienė, Birutė** | LT | (\*24.10.1940 Lomia, Tauragė region, †2.8.1996 Vilnius) Prose writer, poet, literary scholar and translator, professor at Vilnius University. She signed her prose and poetry as Baltrušaitytė, and her scholarly works as Masionienė. She was a fosterer of the theme of Lithuania Minor and the extinct Baltic tribes in literature, and a propagator of the cultures of the Baltic countries in Lithuania.

Baltrušaitytė-Masionienė graduated in Russian studies, and taught at Vilnius University all her life. Besides Russian, she also taught Latvian, Estonian and East Slavic literatures (the course that used to be called 'Literature of the Peoples of the USSR' in Soviet times, was broken down into East Slavic and Baltic literatures in the years of independence). She took an interest in Czech and Slovak literature, and published reviews of the social, cultural and literary life of other cultures, in particular Estonian and Ukrainian, in periodicals.

She published the collections of short stories and novellas *Po pietvakarių dangum* (Under the South-Western Sky, 1981), *Lieptai* (The Jetties, 1985), *Sugrįžimai* (The Returns, 1988), *Po Žalgirio kautynių* (After the Battle of Žalgiris, 1993); the poetry collections *Žolynų prieglaudoj* (In the Shelter of Verdure, 1980), *Upių pradžioj* (At the Source of the Rivers, 1982), *Šuliniai* (The Wells, 1986), *Lietuvninkų ir prūsų žemėj* (In the Land of the Lietuvninkai and the Prussians, 1991); the studies *Levas Tolstojus ir Lietuva* (Leo Tolstoy and Lithuania, 1978), *Literatūrinių ryšių pėdsakais* (Vestiges of Literary Relations, 1982), *Dabartinė estų proza* (Contemporary Estonian Prose, 1977), *Iš Kalevo šalies: Estų literatūros puslapiai* (From the Land of Kalev: Pages of Estonian Literature, 1990), *Su savąja tauta: Pabaltijo ir Rytinių slavų tautų literatūra* (With One's own Nation: The Literature of the Baltic and East Slavic Nations, 1994), *Baltijos tautos: Kultūros istorijos metmenys* (The Baltic Nations: An Outline of the Culture History, 1996); the collection of sketches *Mažosios Lietuvos moterys* (The Women of Lithuania Minor, 1998) and the selection of poetry and diaries *Atmintie karti būk saldi* (Rough Memory Be Sweet, 2007, introd. by Rita Tūtlytė) were published posthumously. Baltrušaitytė translated from Ukrainian, Serbian, Slovak, Czech, Latvian (Janis Rainis), and Estonian (Paul-Eerik Rummo, Hando Runnel, Lydia Koidula), and translated the national anthems of Estonia and Latvia.

In her prose, Baltrušaitytė reflects on the collisions of duty, fidelity to one's country, the fate of the Baltic tribes, the human and the nation, the individual and the community; she also considers the interactions of various nations. She pays special attention to issues of the fate of women. The thematic field of Lithuania Minor and the history and culture of the Klaipėda region stand out in her work; she chooses historical personalities (Kristijonas Done-

laitis, Vydūnas) as her personages. Other works are based on her childhood memories or present material. A search for a strong hero, and attention to the world of the woman and the child are inherent in her work. Historical, everyday and psychological reality are given prominence to the extent of symbolic universality.

Baltrušaitytė's civic stand is pronounced in her books of poetry, which abound in historic and cultural signs and aim at the perpetuation of the memory of the Baltic tribes. As in her prose, ethical maximalism and life-asserting notes are vivid. The reserved, somewhat austere, consciously traditionalist and conservative spirit of Baltrušaitytė's works determines their moderate form; thus at first sight her creative legacy does not stand out against the general literary context of the 1980s–1990s. Yet taking her work as a whole, one can see its single-mindedness: she expanded the literary paradigm of Lithuania Minor and enriched it with women's themes.

In her literary research she pointed to the relations with Lithuania of Russian writers (Turgenev, Dos- toyevsky) and those from other countries (for example, the Estonian Tammsaare), as well as the links of Lithuanian writers with other cultures (Sruoga, Nėris and Russian literature). It also possesses an enlightening dimension to initiate the reader to the literatures of neighbouring countries, Estonian in particular, and to educate young people: her books *Su savąja tauta* and *Baltijos tautos* are intended for schools. | SOLVEIGA DAUGIRDAITĖ

#### Translations

In Czech: NSL

In English: CMT

In Estonian: *Looming*, 1990, no 4 (transl. by Mihkel Loodus)

In German: MHG, ZAS

In Italian: AV

In Polish: BZL; *Kobieta radziecka*, 1983, no 4, 1985, no 5 and 12 (transl. by B. Olszewski and M. Stempkowska)

In Russian: LRZ, VZK

In Slovak: PNSZV

In Serbian: ALP20

In Ukrainian: BuRo, LRP, SV; *Україна*, no 21, 1987 (transl. by Дмитро Chrednichenko)

#### Criticism

Jūra Avižienis, 'The Narration of Woman as Occupied Territory in Birutė Baltrušaitytė's "Under the Southwestern Sky"', *Lituanus*, vol 45, no 2, 1999, pp 38–52; Mihkel Loodus, 'Leedu-Eesti kirjandussidemete uurija', *Sirp ja Vasar*, 6.5.1983; Hilve Rebane, 'Birutė Baltrušaitytė-Masionienė', *Looming*, 1996, no 2, pp 1288–1289; Viktorija Daujotytė, *Parašyta moterų* (Vilnius 2001), pp 691–709.





**Baltušis, Juozas** | LT | (real name Albertas Juozėnas, \*14.4.1909 Riga, Latvia, †4.2.1991 Vilnius) Prose writer, playwright, publicist. A self-taught author, People's Writer of the Lithuanian SSR. In his best work he comes out as a witty storyteller, an observer of everyday village life and social and psychological relations between the villagers, an adorer of diligence, and sensitive to social inequality and injustice.

Baltušis was born into a family of Lithuanian workers employed in the factories of Riga. During World War I the family lived in Russia, and returned to Lithuania in 1918. He worked as a shepherd and a farm hand; in 1929 he moved to Kaunas, where he worked as a floor waxer, and a bookbinder in a printing house. Since 1940, he was an active Soviet figure: he worked for the Radio Committee, in the years of World War II for Lithuanian radio in Moscow, and after the war as chief editor of *Pergalė* magazine. He took high positions in various Soviet organisations (deputy and deputy chairman of the Supreme Council of the Lithuanian SSR, chairman of the Committee for Peace, etc).

He published several collections of novellas: *Savaitė prasideda gerai* (The Week Begins Well, 1940), *Baltieji dobiliukai* (White Clover, 1943), *Valiusei reikia Alekso* (Valiusė Needs Aleksas, 1965). Plays: *Gieda gaideliai* (The Roosters Crow, 1947), *Anksti rytelį* (Early in the Morning, 1965), a novel of novellas *Parduotos vasaros* (The Sold Summers, vols 1–2, 1957, 1969), the novel *Sakmė apie Juzą* (The Tale About Juza, 1979). Non-fiction: travel books *Tėvų ir brolių takais* (Along the Paths of Fathers and Brothers, 1967), *Kas dainon nesudėta* (What Is Not in a Song, 1959); memoirs *Su kuo valgyta druska* (What Was Salt Eaten With: vol 1: The Sunny Childhood, 1973; vol 2: The Sparkling Youth, 1976); publicist writing *Pasakymai ir atsakymai* (Sayings and Answers, 1995). Together with Yevgeny Gabrilovich, he wrote the script for the film *Aušra*

*prie Nemuno* (Dawn by the River Nemunas, 1950, directed by Aleksandr Faintsimer).

Having not even finished his primary school education, the self-taught author made his debut in the leftist periodical press (the almanac *Darbas* [Labour]) in 1932. Before the Soviet occupation, in 1940, the story collection *Savaitė prasideda gerai* was published, in which the main features of his work, a realistic manner, a rich vernacular, the depiction of workers and especially the petty bourgeoisie, sympathy with farmhands, and especially children and young people, emerge. In the early Soviet years Baltušis had to temporise with the canons of Stalinist literature: to portray the rich exclusively as exploiters by caricaturing their greed, and to show the poor as noble. This is evident in his dramas and in the best literary work of the first decades of Soviet prose, the novel of novellas *Parduotos vasaros*, especially in volume 1 (1957). The plot of the novel is held together by the figure of the narrator, a shepherd boy hired ('sold') to work for rich farmers. In volume 2, which was written under more liberal political conditions, it is not so obvious, and there appear characters whose morale is not determined by their class status: a young farmhand dreaming of riches turns into a Lithuanian Lady Macbeth aiming to take over the masters' farm in *Virto qžuolai* (The Oaks Were Falling). Baltušis constantly uses his biography as a source for his creative work; this applies especially to his fictional autobiography in two parts, *Su kuo valgyta druska*. Here he unfolds portraits of his family, describes expressively the places he lived in and people he met (Riga, Russia during the war and the revolution), his life in Lithuania and work with farmers and craftsmen, his jobs in Kaunas, and the beginning of his literary career. Yet in all his work he essentially remains a writer of a regional type (the East Highlands of Lithuania, especially the environs of Kupiškis). Nature, people's customs, diligence, their faithfulness to principles and to fatal love are especially exalted in his last work, the novel *Sakmė apie Juzą*, the end of which Baltušis would rewrite with each new printing, and for which he failed to find an optimal ending or a way to incorporate fluently political realia into a peasant's remote homestead. Baltušis' work, just like his personality, is controversial: an active supporter of the Soviet system, in later decades he would criticise, within the borders set by the authorities, the shortcomings

of the system; he was a popular speaker and even the hero of jokes. His travel book about the USA, *Tēvu ir broliņi takais*, in which he admired hard-working Americans, was harshly criticized for insufficiently unmasking capitalism. Among the Soviet *nomenklatura*, to which he belonged as an important Soviet writer, he stood out in his democratic tendencies in everyday life. During the years of the National Revival, Baltušis was condemned as a collaborator due to his pro-Soviet speeches, and readers opposing his stand would bring his books to the door of his flat and leave them there. | SOLVEIGA DAUGIRDAITĒ



**Bankovskis, Pauls** | LV | (\*10.3.1973 Līgatne)  
Writer, one of the most outstanding representatives of the postmodernism period in Latvian literature.

Bankovskis graduated from the Sigulda elementary school in Sigulda and obtained a master's classification in artistic processing of glass at the Riga Secondary School of Applied Arts. He studied philosophy at the University of Latvia. Since 1995 he has been an editor at the largest Latvian daily *Diena* (The Day) and its internet version. He is an active member and organizer of the Latvian literary process and has participated in many literary projects, both in Latvia and elsewhere. He co-authored the script for the film *Baiga vasara* (Dangerous Summer, 1999).

He entered the field of literature with stories published in 1993. The dominant style of writing in his collections of stories *Svētā Bokasīna koks* (The Tree of St Bocassin, 1996) and *Labais vienmēr uzvar* (Good Always Wins, 2002); and novels *Laiku grāmata* (The Book of Times, 1997), *Plāns ledus* (Thin Ice, 1999) is postmodernism, with its characteristic density of borrowings, quotations and allusions. In the novels *Padomju Latvijas sievietes* (The Woman of Soviet Latvia, 2000), *Čeka, bumba un rokenrols* (The KGB, the Bomb and Rock-and-Roll), *Misters Latvija* (Mister Latvia), both in 2002, the author attracts attention with detailed descriptions of the history and reality of life of Latvia at the end of the 20th century, coupling it with a publicist attitude. In his novel *Eiroporemonts* (Eurorenovation, 2005), he has broadened his view far outside the borders of Latvia, skilfully coupling realism with the natural course of life and philosophical generalization. In 2008 was published Bankovskis' novels *Ofšors. Drēbes jeb Ādama tērps* (Off-Shore. Clothes or Adam's Attire) and a childrens' book *Mazgalviši spēlē mājās* (The Littleheads Play at Home). He is one of the most interesting present-day Latvian prose

## Translations

In Belarusian: LAP

In Bulgarian: 'GNEN, LitR

In Czech: *Zpívají kohouti* (Prague 1957, transl. by Mojmira Janišová), *Balada o Jůzovi* (Prague 1982, transl. by Alena Vlčková)

In English: 'DS, 'GW

In Estonian: LN

In Finnish: PS

In French [Baltouchis]: *La sage de Youza* (Aix-en-Provence 1990, '1991; Paris '1993, '2001, transl. from Lithuanian and Russian by Denise Yoccoz-Neugnot and Genovaitė Kačiūskienė)

In German: *Die Legende von Juza* (Berlin 1985, '1987, transl. by Irene Brewing); FHKG, SO

In Latvian: *Pārdotās vasaras* (1 and 2, 1964 and 1979, transl. by Paulis Kalva), *Noveles par mīlēgtību* (Riga 1967, transl. by Alfons Sukovskis), *Teiksma par Jūzi* (Riga 1984, transl. by Kalva); TKME

In Polish: *Pieją koguty* (Warsaw 1949, transl. by Anna Lau-Gniadowska); *Sprzedane lata* (Warsaw; Moscow 1984, transl. from Russian by Zofia Łapicka); *Sprzedane lata* (Kaunas 1987, transl. by Biruta Markuza-Bieniecka); *Saga o Juzasie* (Warsaw 1989, transl. from Russian by Henryka Broniatowska); KINL, TGMLC

In Russian: *Проданные годы* (Moscow 1963, transl. by Kazys Kiela), *Пуд соли; Солнечное детство* (1 and 2, Moscow 1976 and 1978, transl. by Virgilijus Čepaitis), *Сказание о Юзасе* (Moscow 1981, transl. by Čepaitis); SBLR

In Serbian: AKPL

In Slovak: *Rozprávanie o Juzovi* (Bratislava 1987, transl. by Viera Hegerová); JB

In Ukrainian: *Снігають нічні* (Kyiv 1954, transl. by Yury Nazarenko); *Продані літа* (Kyiv 1972, transl. by Viktor Petrovsky, introd. by Algimantas Bučys); LRO

His works have also been translated into the languages of the former USSR (Armenian, Tadjik etc.); his plays were produced in the countries of the socialist camp.

## Criticism

Algis Kalėda, *Echoes of the Years* (Vilnius 1988), pp 36–38; Vytautas Kubilius, *Literatur in Freiheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 124–128.



writers, who writes large-scale works of prose. |

ANITA ROŽKALNE

### Translations

In Czech: *Plav*, 2007, no 12 (transl. by Michal Škrabal)

In English: 'MD, NLF; *LL*, no 2, 2002, and no 6, 2005 (transl. by Astra Roze), *Descant*, no 124, 2004 (transl. by Baquta Rubess)

In Finnish: *Kyttiä, paukkuja ja rokkenrollia* (Helsinki 2005, transl. by Linda Prauliņa)

In French: *LiLe*, 2005 (transl. by Rolands Lappuke)

In German: *Schule: Unterstufe* (Stuttgart 2008, transl. by Matthias Knoll); *IM*; *LeLi*, no 2, 2007 (transl. by Knoll)

In Lithuanian: *Krantai*, 2006, no 4 (transl. by Laura Laurušaitė), *Nemunas*, 19.7.2007 (transl. by Arvydas Valionis), *Istorijos*, 2007, no 10 (transl. by Laurušaitė)

In Russian: *ZhYA*; *LLit*, 2005 (transl. by Yuliya Matusevich)

In Swedish: *LeB*; *LLi*, no 1, 2007 (transl. by Gun von Krusenstajerna)

### Criticism

Ieva Dubiņa, 'Ar epitafija latvių kančioms?' [review of *Padomju Latvijas sieviete*], *ŠA*, 18.8.2001; Bens Latkovskis, 'Paulas Bankovskis – negatyvizmo šauklys?', *ŠA*, 26.11.2005; Inga Vaičekauskaitė-Stepukonienė, *Naujas lietuvių ir latvių romanas: Raidos tendencijos 1988–2000-taisiais* (Kaunas, 2006), pp 577–579.



### Baranauskas, Antanas | LT | (\*17.1.1835

Anykščiai, †26.11.1902 Sejny, Poland; buried in Sejny Cathedral) One of the most talented and best-known Lithuanian poets of the 19th century who wrote in Lithuanian and Polish. In his young years he wrote the narrative poem *Anykščių šilelis*, in which he exalted the Lithuanian forest, and through its image gave a sense to the entire history of the Lithuanian nation. He is the father of Lithuanian dialectology, a creator of Lithuanian mathematical terms and a translator of the Bible.

In 1853, Baranauskas finished studying at a clerks' school in Rumšiškės, in 1859 at the seminary in Varniai, and in 1862 at St Petersburg Spiritual Academy. In 1863–1864 he continued his studies in

Munich, Louvain and Rome. In 1866 he returned to Lithuania, taught moral theology, homiletics and the Lithuanian language at Kaunas Spiritual Academy. In 1897 he was appointed bishop of Sejny.

His poetic talent unfolded in his youth. In 1851–1858 he wrote many poems, most of them in Polish. During the summer holidays of 1858 and 1859 he wrote the narrative poem *Anykščių šilelis* (The Forest of Anykščiai), which was published in Laurynas Ivinskis' calendar in 1860–1861. These two years were the years of very intense creative work for Baranauskas. In addition to *Anykščių šilelis*, he published more works in Lithuanian: 'Artojų giesmės šventos' (Ploughmen's Sacred Hymns, 1860, in Motiejus Valančius' *Kantyczkas arba kninga giesmiu* [Kantyczkas or a Hymn Book]), 'Sueiga girtuoklių' (A Meeting of Drunkards, 1861), 'Dievo rykštė ir malonė' (An Act and Mercy of God, 1861; both in Ivinskis' calendar), and wrote the narrative poem *Kelionė Petaburkan* (A Journey to Petersburg). The last work that Baranauskas published before the ban on Lithuanian printing was 'Giesmė padėkavonės už blaivystę' (A Hymn of Thanksgiving for Temperance, 1862). In 1863, the year of the uprising, he wrote his last poetic work 'Neramumas' (Anxiety), also known under the title 'Ko gi skaudžia man širdelė' (Why does my Heart Ache?) that very clearly reflects the moods overwhelming the poet, his nostalgia for the homeland. This poem is considered one of the summits of Lithuanian poetry. Having abandoned creative work, he submerged himself in linguistics, and for many years wrote a grammar of the Lithuanian language, which he did not complete. Pushed out of active work by the initiators of the National Revival movement, he concentrated on mathematics: in 1897 he published the mathematical-philosophical study *O progresji transcendentalnej oraz o skali i sylach umyslu ludzkiego* (On Transcendental Progression, or the Scale and Power of the Human Mind). During his years as a bishop, he published about 30 religious hymns in Polish and Lithuanian, and embarked on a translation of the Bible. After Baranauskas' death, Aleksandras Dambauskas-Jakštas prepared for publication *Vyskupo A. Baranausko Dvasiškos giesmės* (Spiritual Hymns by Bishop A. Baranauskas), which was published in 1909. The first publication of most of his poetic works in Lithuanian was *Vyskupo Baranausko raštai* (Works of Bishop Baranauskas), which appeared in 1912. Franz Specht prepared for publica-

tion, with his own commentary, the collection of Baranauskas' dialectal texts *Litauische Mundarten: Gesammelt von A. Baranowski*, 1. *Texte aus dem Weberischen Nachlass* (Lithuanian Dialects, compiled by A. Baranowski, vol 1: Texts from the Weber's Archives, Leipzig 1920, 1971). Baranauskas' linguistic letters to Hugo Weber were published in *Archivum philologicum*, vol I–VIII (1933–1939, prepared by Kazys Alminauskis). Two volumes of Baranauskas' works were published in 1970 (ed. by Regina Mikšytė), and the publication of an academic edition of his works started in 1995 (ed. by Mikšytė and Marius Daškus).

In Lithuanian culture, Baranauskas is first and foremost the author of *Anykščių šilelis*. Undoubtedly influenced by the vivid language of *Pan Tadeusz* by Adam Mickiewicz, or maybe driven by the desire to prove that the Lithuanian language is no less imaginative, he wrote a poem that in its linguistic expression is hardly surpassed by any other work in Lithuanian literature. The author's exceptional attention to the elaboration of depicted reality, the nuances of the description, the accurate naming of the diversity of flora and fauna not only point to his striking powers of observation, but also, to some extent, to his conscious desire to demonstrate the potential of the language to record the resources of his native dialect in an artistic text. The poet's linguistic agenda was supplemented by the rudiments of the ideological paradigm, through which, resorting to the image of the forest of Anykščiai, Baranauskas attempted to tell the history of the Lithuanian nation, starting from the sacred forests of pagan times and ending with the drastic annihilation of the forest by the Russian administration. This narrative poem became the forerunner and inspirer of Lithuanian romantic poetry. It is one of the works in Lithuanian literature that is most translated into foreign languages. The narrative poem *Kelionė Petaburkan* overtly shows the poet's attachment to the tradition and antiquity that often reverberates in notes unfavourable to foreigners; his belief that an exceptional mission befell his nation seems to echo some biblical motifs. This apologetics of antiquity with clearly defined chronological borders, the Republic of Two Nations, the times of the Polish and Lithuanian state, later turned into a conscious social position. The ideological plane of the work was echoed by its language abounding in foreign words, barbarisms, linguistic features characteristic

of the language of the Baroque epoch, and poetics containing hyperbole, allegories and apocalyptic visions. The anti-tsarist slant of the poem was sufficient for the work not to be published (its first publication in 1912 was posthumous). Yet the folkloric poetics and themes topical for the epoch of repression contributed a lot to the fact that handwritten copies of the poem were spreading fast, and that its separate parts became widely known and were made into songs. The fifth hymn in the work, 'Nu Lietuva, nu Dauguva pasilikit sveikos' (Lithuania and the Dauguva, Fare Well), was for almost 30 years sung as the national anthem, while the third hymn, 'Sudiev, Lietuva, man linksma buvo' (Good Bye Lithuania, I Felt Merry), was sung by recruits, émigrés and exiles at times of parting with the homeland.

Baranauskas contributed to the history of Lithuanian culture as a talented linguist who designed a system for the classification of Lithuanian dialects, which, slightly modified, is used by today's dialectologists. He also left valuable insights into Lithuanian phonology and grammar. Having for a considerable length of time taken an interest in mathematics, here, too, he distinguished himself by his good linguistic ear, and introduced in his works Lithuanian mathematical terms that are applied by mathematicians today. Baranauskas was unable to complete many of his studies, and they did not see the light of day. The translation of the Bible that he started shortly before his death (in 14 months he translated three fifths of it, from Genesis to Jeremiah) has not yet been duly appraised or carefully analysed, although it is obvious that he was working on this translation as a poet and not as a theologian. Therefore, this translation is seen as the swan song of Baranauskas the poet, as an inexhaustible treasury of poetic inspiration and the resources of his native dialect. It is for this reason that Baranauskas' translation of the Bible occupies an important place in Lithuanian literature. | MARIUS DAŠKUS

### Translations

In Armenian: [*The Forest of Anykščiai*] (Yerevan 1996, transl. by Feliks Bakhchinyan)

In English: *The Forest of Anykščiai* = *Anykščių šilelis* (Baltimore 1956; Los Angeles 1970, verse-transl. by Nadas Rastenis; introd. and ed. by Juozas Tininis), *The forest of Anykščiai* = *Anykščių šilelis* (Vilnius 1981, transl. by Peter Tempest); AL, GO, Vytis = *The Knight*, 1993, no 5 (transl. by Antonia M. Wackell), *Vilnius*, Autumn 1994 (transl. by Tempest)



In Esperanto: *Anykščių šilelis* = *La Arbaro de Anykščiai* (Kau-  
nas 2003, transl. by P. Čeliauskas); ELP  
In German: *Der Hain von Anykščiai* (München 1967, transl.  
by Hermann Buddensieg), *Der Wald* (Leer 1987, transl. by  
Alfred Franzkeit)  
In Hungarian: LK  
In Italian: *La selva di Anykščiai* (Potenza 1990, transl. by  
Guido Michelini); LQPV  
In Latvian: *Anikšu sils* (Riga 1960, transl. by Paulis Kalva)  
In Polish: The first known translation of Baranauskas'  
poetry was Count Przedziecki's translation in 1878; *Borek  
Oniksztyński* (Wilno 1909, transl. by Stefanja Jabłońska);  
*Poezje litewskie z przed roku 1863* (Wilno 1921, transl. by  
Jabłońska and Mykolas Biržiška); *Borek Oniksztyński*  
= *Anykščių šilelis* (Białystok 1987, verse-transl. by Józef  
Jacek Rojek, transl. by Józef Wajna, introd. by Mieczysław  
Jackiewicz); APL, TGMCLC  
In Russian: *Аникшчяйский бор* (Vilnius 1976, transl. by  
Nikolay Tikhonov); JP, LP19  
Multilingual: *Anykščių šilelis* = *Аникшчяйский бор* = *Der  
Hain von Anykščiai* = *The Forest of Anykščiai* (Vilnius 1985,  
introd. by Eduardas Mieželaitis). *Anykščių šilelis* has also  
been translated into Japanese (by Ikuo Murata), the ex-  
cerpt into Persian (by Ehteram Sadat Tavakoli).

### Criticism

Saulius Šaltenis, 'Pearls for the Crown of Antanas Baranauskas', *Vilnius*, Autumn 1994, pp 24–43; Wendell Mayo, 'A Note on Oppositional Discourses in Baranauskas's *Anykščių šilelis*', *Lituanus*, vol 45, no 1, 1999, pp 5–9; Eglė Klimaitė-Keturakienė, 'The Signs of the Tradition of Christian Culture in the Oeuvre of Antanas Baranauskas', *Американские исследования*, vol 2, 2003, pp 99–107; Krišjānis Ancītis, 'A. Baranauska "Anikšu sils" latviski', *Padomju Zeme*, 23.10.1969; Regina Mikšytė, *Antanas Baranauskas* (Vilnius 1993); Egidijus Aleksandravičius, *Giesmininko kelias* (Vilnius 2004); Mieczysław Jackiewicz, 'Polskojęzyczna twórczość biskupa Antanasa Baranauskasa', *Acta Polono-Ruthenica*, vol 2, 1997, pp 211–220; Halina Karaś, 'Uwagi o polszczyźnie Dzienników (1853–1856) Antanasa Baranauskasa', *ArchL*, vol 6, 2004, pp 177–198; Algis Kalėda, *Od M do M: Szkice o literaturze polskiej i litewskiej* (Warsaw 2005), pp 38–51.



**Barbarus, Johannes** | EE | (real name Jo-  
hannes Vares, \*12.1.1890 Heimtali, Viljandimaa,  
†29.11.1946 Tallinn, committed suicide) Innovative  
and extravagant Estonian poet who had a keen so-

cial sensitivity and who experimented with the form  
and language of poetic texts mainly in the 1920s.

After Barbarus graduated from Pärnu Gymnasium  
(1910), he studied medicine at the University of  
Kiev (1910–1914) and graduated in 1917. He was  
a physician on the front line during World War I,  
mainly in Galicia. When the Estonian War of In-  
dependence began (1918), he was a physician on  
the front line with the Estonian army. After the war  
he was a doctor in the Estonian town of Pärnu.  
He became the premier of the Estonian puppet  
government when the Soviet occupation in Estonia  
began (1940).

Collections of poetry: *Fata-Morgana* (1918),  
*Inimene ja sfinks* (Man and the Sphinx, 1919),  
*Katastroofid* (Disasters, 1920), *Kolmnurk* (The  
Triangle, 1921), *Vahekorrad* (Relations, 1922), *Geo-  
meetriiline inimene* (The Geometrical Man, 1924),  
*Multiplitseerit inimene* (Multiplied Man, 1927),  
*Maailm on lahti* (The World is Open, 1930), *E. V.-r.*  
(E.R.-c, 1932), *Tulipunkt* (The Focus, 1934), *Kalad  
kuival* (Fish on Dry Land, 1937), *Üle läve* (Crossing  
the Threshold, 1939), *Memento* (1936), *Relvastatud  
värsid* (Armed Verses, 1943), *Rindeteedel* (On the  
Roads at the Front, 1944). Collections of selected  
poems *Vastu voolu* (Against the Current, 1946),  
*Samm-sammult võidule* (Step by Step to Victory,  
1946), both together in 1981, *Collected works I–III*  
(1948–1950), *Väike luuleraamat* (A Small Book of  
Verse, 1965).

Barbarus was an innovative poet in the second  
and third decades of the 20th century, when he  
experimented with different modernist styles:  
expressionism, cubism and constructivism. He  
was influenced by French literature: the organisa-  
tion Clarté and the poets Guillaume Apollinaire,  
Blaise Cendrars, Fernand Divoire, etc. His poetry  
was both experimental and imitative. He was  
enthusiastic about the European and American  
metropolises he had visited, and he also used the  
motifs of cities, mainly foreign cities (his favourite  
city was Paris), in his poetry. Tallinn, the capital  
of Estonia, appeared in his poetry only later. Bar-  
barus cultivated the urban experience in Estonian  
poetry at a time when most other Estonian poets  
stressed ruralism. Barbarus' city is a living and  
swarming environment which celebrates the new  
urban, technical and modern world, the ideology  
of technical progress. The language of his poems  
contains words and terms from technology, medi-

cine, business, science, etc. He used geometric figures and constructive forms and language to describe the buildings, streets and squares of the city and the feeling of the contemporary world in his poetry. Pictorial and graphic images are important in his work, as is the interaction between verbal and pictorial figures. Barbarus' poems condemn war and violence and propagate utopian ideas of the ideal society and human being. Social criticism and political topics became more important at the end of the 1920s and in the 1930s, when he also wrote some long poems and narratives in verse. Barbarus became one of the greatest propagandists of communism and the Soviet lifestyle after Estonia was occupied by the Soviet Union. |

ANNELI MIHKELEV

### Translations

In Esperanto: *Horizontoi* (Tallinn 1931, transl. by Hilda Dresen); ESP

In Finnish: ER

In Hungarian: AEK, EH, EK

In German: 'AKE

In Italian: PE

In Russian: *Стихотворения* (Moscow 1940, transl. by V. Kazin), *Избранные стихи* (Moscow 1947, transl. by G. Shengel), *Избранное* (Tallinn 1948, transl. by Shengel), *Стихи* (Moscow 1971, comp. by Johannes Semper, transl. by V. Shatskov et al); AEP, AEPa, AEStP, PESt

### Criticism

Anneli Mihkelev, 'City and Poetry: Interaction Between Material and Verbal Signs', in: Virve Sarapik and Kadri Tüür (eds.), *Koht ja Paik = Place and Location III* (Tartu 2003), pp 345–360; Johannes Barbarus, 'Краткая автобиография', in: *Советские писатели: Автобиографии* (Moscow 1966).



**Bārda, Fricis** | LV | (\*25.1.1880 Rumbiņi, Pociems parish, †13.3.1919 Riga, buried in the Umurga Cemetery) Poet. Bārda was one of the most outstanding representatives of romanticism and neo-romanticism in Latvian literature. He was the brother of the poet Antons Bārda. His wife was the poet Paulina Bārda.

Bārda attended the Limbaži town school, and graduated from the Valka Teachers' Seminary in Riga (1901). In 1906, Fricis Bārda went to Vienna and entered the Faculty of Philosophy of the University of Vienna as an auditing student. He attended lectures on the history of literature, philosophy, and psychology. However, due to illness and financial difficulties, he was forced to interrupt his studies and return to Riga. During the years 1907–1908, Bārda worked as head of the department of fiction for the magazine *Stari* (Rays). Along with his literary work, he worked as a teacher all his life. During the years 1917–1918, Bārda lived in Valmiera, where he worked as a teacher and inspector of regional schools.

Bārda's first published work was the poem *Raibais pavediens* (The Multicoloured Thread) in the newspaper *Rīgas Avīze* (1902). Collections of poems: *Zemes dēls* (Son of the Land, 1911), *Dziesmas un lūgšanas dzīvības kokam* (Songs and Prayers to the Tree of Life, 1923). A collection of essays *Vita Somnium* (1923), one-act plays compiled in a collection *Lugas* (Plays, 1929). Articles on literature and ethics, *Romantisms kā mākslas un pasaules uzskata centrālproblēms* (Romanticism as a Central Problem of Art and World-Outlook, written during 1909–1910, published in 1920), *Mīlestība un nāve* (Love and Death, 1913), *Mākslas attiecības* (The Relationships of Art, 1914), *Prāts un mūžības jautājumi* (Reason and Questions of Eternity, 1919). *Kopoti raksti* (Collected Works) of Fricis Bārda were published in 4 volumes (1938–1939), and *Raksti* (Writings) in 2 volumes during 1990–1992.

During the Vienna period, the author learned more about German art and literature. He felt especially close to the work of Tieck, Novalis and Rilke. The philosophy of Schopenhauer, Bergson and Nietzsche played an important part in forming his world-view. It was immediately after the Vienna period that the most significant stage in the poet's creative work began. He was interested in philosophy and aesthetics, and he had his own views on matters of the theory of literature. At Writers' Evenings, i.e. 5 November 1909 and 21 January 1910, he presented a lecture, *Romanticism as a Central Problem of Art and World-Outlook*. The article was published in 1920 in the magazine *Vainags* (no 1–3). The ideas expressed in the article strengthened the author's own convictions in matters of the aesthetics of romanticism, and the theoretical work became the postulate of romanticism,



or more correctly, neo-romanticism, in the history of the theory of Latvian literature. The author emphasizes in the article that the question is of the principles of romanticism, not neo-romanticism, but actually it touches on the main trends in neo-romanticism, analyzing its main features and the historic development of its course. In the poetry of Bārda, the dualism of romanticism is expressed in traditional opposites, namely, the earth and the stars (the sky), which comes to the forefront most strikingly in the only collection of poems published during the author's lifetime, *Zemes dēls*. Bārda's poetic breath is three-dimensional: the underground (also the depths of water), the earth and the sky (which embraces the universe). This is a unity, and it is harmonious. The treatment of dreams in the author's poetry is original and semantically capacious. In the poem *Sapņu burvis* (The Magician of Dreams) the author expresses, with the help of personification, the magic power of dreams, which is able to put to sleep and make apathetic, not only the individual, but also the world. Only God understands the senselessness of illusions and wishes to destroy them, because the land of dreams is in the heavens, the land is too low for them, and they become numb, lie over everything like a fog, and lose the very essence of dreams – flight. Thus, for the author, dreams may be not only a spectre of the yearning of romanticism, but also a destroying element. In nature, harmony must reign. Any satiety disturbs the order of the world, its structure, and becomes a negative tendency. The artistic time in Bārda's poetry is spring and summer, when nature and all life awakens and breathes, when everything is in a state of development. The second collection of Bārda's poetry, *Dziesmas un lūgšanas dzīvības kokam*, was published after the author's death in 1923. In this collection, opposites are more pronounced than in the first one: light and darkness, as well as yet another significant nuance of romanticism, namely pantheism. It is important for the author to emphasize beauty, make it an absolute standard. As a representative of romanticism, Bārda feels sharply the impossibility of merging yearning and the real world. His poetry touches upon the strings of loneliness of the soul. The poetry of Bārda is rich in personification of nature, poetic metaphor, even in an entire poem. The author grasps the moment, feels it and presents it as something that cannot be repeated, as a catharsis of the soul.

The mythological aspect, too, is important to the author. He reaches into folklore, recreates its elements into the new, namely the canon of fantastic, mythic, hybrid forms of neo-romanticism and Jugendstil). The poetry of Frīdrihs Bārda is musical, singing, colourful, rich in an attitude of fragility and caring. The unifying, not the destroying element, is of primary importance. Next to the poetry of romanticism and neo-romanticism, signs of impressionism and Jugendstil can also be seen in the author's poetry. | SANDRA RATNIECE

### Translations

In Bulgarian: ACL

In Lithuanian: VaižR2

In Russian: Избранная лирика (Riga 1976, introd. by Lev Ozerov, transl. by Lyudmila Kopylova), *Старая банька* (Riga 1977, transl. by Kopylova)

In Swedish: NROV

### Criticism

Vigmantas Butkus, "Žvaigždės ir žemė", *Baltoskandija*, no 3, 1993, p 3.



**Barons, Krišjānis** | LV | (\*31.10.1835 Strutele, †8.3.1923 Riga, buried in the Riga Great Cemetery) Folklorist, publicist, writer. Collector, systematizer and commentator of the largest collection of Latvian folk songs. Barons was prominent during the time of the National Awakening. A memorial museum for him has been established in Riga.

Barons studied at the Faculty of Physics and Mathematics of the University of Tartu 1856–1860. He was an active member of the Latvian student group at the University of Tartu. During 1862–1865 he was editor of the newspaper of the national awakening movement, *Pēterburgas Avīzes*, published in St Petersburg, and wrote many articles. During 1867–1893 he lived and worked in Moscow, where he was actively involved in Latvian activities. In 1893 he moved to Riga and worked on the

systematization and compilation of Latvian folk songs until the end of his life. He wrote the first geography textbook of the Baltic region in Latvian, *Mūsu tēvzemes aprakstīšana* (A Description of the Land of our Birth, Jelgava, 1859), giving an extensive geographic description of the land populated by both Latvians and Estonians.

The main motifs of his prose (stories) and poetry are attempts at national liberation and the development of national self-awareness in the Latvian people. In his article 'Igaunī tautasdziesmas' (Estonian Folksongs, 1857) Barons was the first to draw attention to Estonian folk songs and to urge people to follow the Estonian example and start collecting Latvian folk songs. He established the scientific principles of systematization of Latvian folk songs, and edited and commented on the publication of Latvian folk songs *Latvju dainas* (I–VI, 1894–1915) which contained more than 200,000 texts, including a separate volume with Latvian erotic folk songs published for the first time, *Nerātnās tautasdziesmas* (The Naughty Folksongs, vol VI, St Petersburg 1915).

Barons' activities in collecting and publishing folk songs left a great impact on the development of Latvian folklore, promoted the active collection of folklore, and the establishment of a depository of folklore which still operates as an independent scientific structure of the Institute of Literature, Folklore and Art. The main relic in the Depository is the original cupboard of Barons where he kept in 35 drawers of 20 sections each, small pieces of paper on which he wrote down in his own hand and systematized the folk songs. For his selfless activities in collecting folk songs, Barons has earned the honourable title of Father of Folksongs (Dainu tēvs) bestowed on him by the nation. | JANĪNA KURSĪTE

### Translations

In English: in: *The Oxford Companion to Fairy Tales* (New York 2000, ed. by Jack Zipes)

In Finnish: *Lehmuksen tytär, tammen poika: Latvialaisia dainoja Krisjanis Baronsin kokoelmasta* (vol 425, Helsinki 1985, transl. and ed. by L. Harvilahti, foreword by S. Viese)

In Russian: *Латышские даины: из собр. Кр. Барона* (Moscow 1985, transl. and ed. by G. Priede, A. Shcherbakov)

Bilingual (In English and Russian): *On songs and singing = О песнях и пении* (Riga 1984, comp. by K. Arājs)

### Criticism

Ojārs Krātinš, 'An unsung hero: Kr. Barons and his lifework in Latvian Folksongs', *Western Folklore*, vol 20, no 4, 1961,

pp 239–255; Gunārs Priede, 'The Father of Dainas', *Soviet Literature*, 1985, no 10, pp 154–159; Jānis Arvēds Trapāns, 'Krišjānis Barons: His life and times', in: Vaira Vīķis-Freibergs (ed.), *Linguistics and Poetics of Latvian Folksongs: Essays in Honour of the Sesquicentennial of the Birth of Kr. Barons* (Montreal 1989), pp 14–32; Boriss Infantjevs, 'Die Beziehungen von Krišjānis Barons zu den wissenschaftlichen Gesellschaften in Moskau und Petersburg', in: Baiba Metuzāle-Kangere and Helge D. Rinholm (eds.), *Symposium Balticum: A Festschrift to honour Professor Velta Rūķe-Draviņa* (Hamburg 1990), pp 155–159; Saulcerīte Viese, 'Dainade isa Krišjānis Barons', *Keel ja Kirjandus*, 1985, no 11, pp 669–673; Silvestras Gaiziūnas, *Kultūros tradicijos baltų literatūroje* (Vilnius 1989), pp 53–60; К. Арайс, *Латышские даины Кр. Барона и их значение в латышской фольклористике* (Riga 1964); С. Виесе, *Кришьянис Барон: История жизни* (Riga 1985, transl. by Yuri Abizov).



### Baturin, Nikolai | EE | (\*5.8.1936 Viljandi)

One of the most unique and language-sensitive Estonian authors. In his best novels, he creates a profoundly ethical and captivatingly poetic world. Among other prizes, Baturin received the Ferdinand Johann Wiedemann Language Award in 1994 and the annual prize of the Estonian Cultural Endowment for the best prose book in 2003.

Nikolai Baturin studied at the Vana-Võidu Animal Husbandry School from 1952 to 1955 and spent the years 1955 to 1959 as a mariner in military service in Baku. He worked as a locksmith from 1959 to 1968 and was a contracted hunter with the Motõgi-no Hunting Farm in the Krasnoyarsk Krai during the hunting seasons from 1965 to 1980. He participated in the Angara expeditions of the Krasnoyarsk Krai Geology Office in 1966, 1968 and 1969.

Baturin is a prolific poet, prose writer and playwright. He made his literary debut in print in 1963: his first book of poetry *Maa-alused järved* (Underground Lakes, 1968) was published in a collection with Andres Ehin and Albert Koeney, and was followed by *Väljadelt ja väljakutelt* (From Fields and Squares, 1972), and the book of poetry in dialect



*Kajokurelend* (The Flight of a Crane, 1975) with a glossary, *Galerii* (The Gallery, 1977), *Lüürakala* (Lyre Fish, 1978) and *Poolusevaikus. Vaikusepoolus* (The Silence of the Pole. The Pole of Silence, 1980). Baturin's first prose book was *Kuningaonni kuningas* (The King of the Royal Hut, 1973), and was followed by the prose poem *Varahilisel ajal* (At an Early Late Time, 1974) and *Oaas* (The Oasis, 1976), containing three prose pieces and connected to the novel *Leiud kajast* (Findings from the Echo, 1977). The collection *Tirelilood* (Somersault Stories, 1980) includes, besides poems, the prose poem *Varahilisel ajal* and the play/short story *Anekdoot Haroni venest* (An Anecdote about Haron's Boat). *Laiuvad laaned, kauguvad kõrved. Ladvajutte, võravesteid lastele ja lapselikele* (Large Forests and Distant Deserts. Treetop Tales, Canopy Stories for Children and the Childlike, 1981) is based on Evenk legends, and was followed by the psychological novel *Noor jää* (Young Ice, 1985). One of Baturin's main works is the novel *Karu süda* (The Bear's Heart, 1989), and was followed by another remarkable novel, *Kartlik Nikas, lõvilakkade kammija* (Fearful Nikas, the Comber of Lions' Manes, 1993). He has also written the detective novel *Mõrv majakal* (Murder on a Lighthouse, 1993) and the novels *Ringi vangid* (The Prisoners of the Circle, 1996), *Apokaliüpsis Anno Domini...* (Apocalypse Anno Domini ..., 1997), *Kentaur* (Centaur, 2003) and *Sõnajalg kivis* (A Fern in the Stone, 2006). As a dramatist, Baturin has published *Teemandirada* (The Trail of Diamonds, 1986) and *Kummitus kummutis* (A Ghost in the Drawer, 1993).

Baturin revived dialect poetry at the end of the 1960s and at the beginning of the 1970s, writing in the dialect of the Viljandi region. His poetry is close to nature and is characterised by a unique and imaginative use of language enriched by sound and word images.

Baturin's prose is also extremely sensitive to language. The author uses archaisms and neologisms, merges written language and dialect, and plays with different fonts. The aim of the author is to use linguistic fantasies to create a language symphony where 'the colour, smell and sound of language' all fuse together. His peculiar use of words also represents a peculiar world. His prose echoes his experience of the 'open world': many of his works put a strong emphasis on open nature, sea and desert, forest and taiga. The open world is opposed to life in society. Journeys into the open world

are also searches into the inner world of the main character and lead to inner cleansing and renewal. The theme of the open world is summarised in Baturin's masterpiece *Karu Süda*, one of his three long epic novels. *Karu Süda* expresses the poetics of the 'repeating uniqueness' of living in harmony with nature. The main character, the taiga hunter Niika, spends most of his life in harmony with nature. In nature, life is based on repetition, the changing seasons, and Niika senses the presence of the same kind of trustworthy rhythm in his life. Nevertheless, every moment in this continuous chain of repetition is special and unique. For Niika the oxymoron of repeating uniqueness expresses the harmony of a natural lifestyle. The journey of the hunter Niika symbolises a testing of humanity. Niika searches for an end in ideal existence, in supreme humanity.

The action of the novel *Kartlik Nikas, lõvilakkade kammija* takes place in the 1930s and 1940s and depicts the Estonia of the time. This novel is also based on the poetics of repeating uniqueness, but here it is meant in the cultural sense. In a chain of consecutive lives, the previous life is reflected in the next life. The life of every person is inseparable from the rest of world history: the life of the main character Nikas is connected through intertextual associations with a number of important texts from world culture. On the symbolic level, the novel is a poeticised and mythologized battle between good and evil. *Kartlik Nikas* is Baturin's most complicated novel in terms of its narrative structure. The author uses a great number of narrative options, the focus of the text changes often, and different levels of meaning are presented graphically. The text includes biblical quotations and lyrical dialectal elements.

The novel *Kentaur* is a poetic mixture of myth and reality. A power struggle over oil forms the background for a complicated family saga. The novel moves between Christian and Islamic worlds and also between the mythological and the human. The main character Nikyas Bigart is an oil baron, who is also a super-fertile and immortal centaur. The imagery and poeticised world-view of Baturin's novels are captivating. He creates grand epic compositions, which merge a rich imagination with a rich use of language. His prose depicts often depressing and painful events, but sufferings lead to the cristallization of characters and deeper understanding of life. | EPP ANNUS

## Translations

In Czech: *Zpravodaj česko-estonského klubu 2001: Karu sūda* (Prague 2001, transl. by Antonín Drábek)

In English: SC; *ELM*, no 19, 2004 (transl. by Krista Mits)

In Russian: *Король Короневской избышки* (Moscow 1978, transl. by Elviira Mikhailova), *Молодой лед* (Tallinn 1989, transl. by Elena Pozdnyakova), *Полет колодезного журавля* (Moscow 1989, transl. by Nikolai Baturin), *Сердце медведицы* (Tallinn 1998, transl. by Mikhailova), *Оазис; Алмазная тропка* (Tallinn 2001, transl. by Mikhailova); АЕР; АЕРа

In Ukrainian: MEP

## Criticism

Rutt Hinrikus and Janika Kronberg, [Review of 'Centaur'], *ELM*, no 18, 2004, pp 38–39; Luule Epner, 'Nikolai Baturin – an unusual Estonian Writer', *ELM*, no 19, 2004, pp 24–27; Hinrikus and Kronberg, [Review of 'A Fern in the Stone'], *ELM*, no 23, 2006.



**Beier, Priidu** | EE | (\*16.10.1957 Tartu) One of the first poets of a new paradigm of Estonian poetry which appeared in the middle of the 1980s. He has brought some stylistic and thematic freedom into a stylized canon of poetry. Beier received the Juhan Liiv Poetry Prize in 2002 and Gustav Suits Poetry Prize in 2008.

Beier graduated from Tartu University in 1983 as an art historian, then worked at Tartu Art Museum from 1984 to 1991, and since 1991 has been a teacher of art, aesthetics, philosophy and history in several schools in and around Tartu. From 1991 to 1994 he was also the editor of the cultural weekly *Kostabi* and the culture editor for the daily newspaper *Postimees*.

Priidu Beier started to publish in the second half of the 1970s and became a very popular performer of his poetry, but his first collections were withdrawn by his publishing house because of the focus in his work on the grotesque and vernacular, which seemed ideologically suspicious. In the 1980s he used the pseudonym Matti Moguč; poems written under this name were performed by the legendary art collector Matti Milius. Under his new identity,

he published two samizdat collections, *Mina – Eiffeli torn* (Me – Eiffel Tower, 1982; republished 1999) and *Mina – Metsikuim mehike* (Me – The Wildest Little Man, 1984; republished 2005); in freer conditions Moguč's collection *Õrn & rõve* (Gentle & Horrid, 1990) was published. Under his own name, Beier has published *Vastus* (Answer, 1986), *Tulikiri* (Flaming Letters, 1989), *Mustil päevil* (In Black Days, 1991), *Femme fatale* (1999; role-play poems by two fictional female authors), *Maavalla keiser ehk Kurb klounaad* (Emperor of our Land, or Sad Clownade, 2000), and *Monaco* (2002). In 2008 the book of his selected non-Moguč poems *Saatmata kirjad* (Unsent Letters) was published.

Priidu Beier's poetry was especially significant in the 1980s and at the beginning of the 1990s as a powerful indicator of the liberation of Estonian poetic language and style. His texts are mostly parodies of odes and contain simple metric strophes, with common rhymes and metrics, which are often loose and imprecise. His poetry was perceived as a sort of anti-poetry in the 1980s. The authorial attitude of Beier's texts is a mixture of the lower strata of everyday language, child-like simplicity, the stance of the romantic lover and ironic play with political catchwords; these have much in common with Russian 'sots-art' of the 1980s and Beier transformed them into social criticism of early capitalism in his later texts. Beier was one of the main figures of the last stage of the Estonian literary underground, and was sharply antagonistic towards the basic nationalist-symbolist canon, which dominated until the 'Singing Revolution'. His poetics is a link between traditional 'village songs' (the 'trademark' of which is the highly canonised Hando Runnel) and the urban poetry of youth culture at the end of the century (his texts were sung by several punk bands). The bravura and playful irony of earlier Beier has been transformed into melancholic and bitter reflections on social life and lost youth in his most recent collections, but his texts have still maintained a slightly simplistic mode of utterance and the image of a sad, but permanently hopeful, troubadour. | AARE PILV

## Translations

In English: *ELM*, no 15, 2002 (transl. by Jüri Talvet and H.L. Hix)

In Russian: *Padyya*, 1990, no 10 (transl. by Boris Balyasny), *Padyya*, 2000, no 4 (transl. by Alexey Korolev)

His works have also been translated into Armenian, German and Kazakh.



## Criticism

Rutt Hinrikus and Janika Kronberg, [Review of *Monaco*], *ELM*, no 17, 2003, pp 41–42; Каяр Прууль, 'Прияду Бейер', *Радуга*, 2001, no 2, pp 2–4.



**Bels, Alberts** | LV | (\*6.10.1938 Jaunmežlepiji, Ropaži parish) One of the most prominent Latvian prosaists of the second half of the 20th century, whose work portrays the fate of the Latvian people throughout history.

Bels studied at the Advanced Scriptwriters Course in Moscow, and since 1964 has been a professional writer. He has written film scripts and has been a prose consultant for the Latvian Writers Union.

Bels has written collections of stories: *Spēles ar nažiem* (Games with Knives, 1966), *Es pats līdzenumā* (I Myself on the Plains, 1968), *Sainis* (The Parcel, 1980) which all make use of autobiographical material. Bels is one of the most striking of the authors of the so-called analytical psychological novel in Latvian literature. His novels *Izmeklētājs* (The Investigator, 1967), *Bezmiēgs* (Insomnia, written in 1967, published in 1987), and *Būris* (The Cage, 1972, filmed in 1993) show the influence of the times on the forming of the world-view of the middle class. Similar relations between the individual and society are also shown in later work, the more notable being *Saulē mērkīte* (Steeped in the Sun, 1995), *Melnā zīme* (The Black Sign, 1996), *Latviešu labirints* (The Latvian Labyrinth, 1998), *Uguns atspīdumi uz olu čaumalām* (Reflection of Fire on Eggshells, 2000) and *Vientulība masu sarīkojumos* (Loneliness at Mass Gatherings, 2005).

Bels gained the most recognition with his novel *Saucēja balss* (The Voice of a Herald, 1973) which was filmed under the title *Uzbrukums slepenpolicijai* (Attack on the Secret Police, 1974), a stylistic and ideologically polyphonic story of the freedom aspirations of the Latvian people, based on the

events of 1905. The most powerful aspect of Bels' talent is his ability to discern the factors promoting and hindering social development and the role of the creative individual by using historic events. The direct parallel of historic events and the time of writing the novel, as a subtext, is very important. This theme is also significant in the novel *Cilvēki laivās* (People in Boats, 1987) where the action takes place in a colourful environment in a Kurzeme village in the middle of the 19th century. The issue of what one man can do in contrast to society as a system is exacerbated here, and the nation is shown as the moving force of its heroes. With this novel a new theme enters Bels' work: the nation's history, and the preservation of the history, art and language of the nation.

A significant mark of Bels' work is the in-depth portrayal of man's psychology: a wealth of associations and subtexts, alternation of intonation and rhythm, a rapid change of visual resources, and a deformation of time and space in the minds of heroes. Some of the concepts incorporated in the titles of Bels' work have gained a symbolic meaning (the cage, roots, etc.) and have established themselves in the minds of people in the long-term as specific descriptions of social phenomena. | ANITA

ROŽKALNE

## Translations

- In Bulgarian: *Sledovateljat* (Sofija 1975, transl. by Slava Nikolova)
- In Czech: *Výšetrovatel* (Prague 1970, 1981, transl. by Vojtěch Gaja), *Klec* (Prague 1976, 1981 transl. by Gaja), *Hlas volajícího*; *Střelnice* (Prague 1981, transl. by Gaja, introd. by Vladimír Novotný), *Nespavost* (Prague 2006, transl. by Lenka Matoušková)
- In English: *The Voice of a Herald*; *The Investigator* (Moscow 1980, transl. by David Foreman), *The Cage* (London 1990, transl. by Ojars Krātinš); \*GW
- In Estonian: *Uurija* (Tallinn 1969, transl. by Ita Saks), *Puur* (Tallinn 1974, transl. by Saks), *Polügoon* (Tallinn 1979, transl. by Valli Helde), *Hüüdjä hääl* (Tallinn 1981, transl. by Mari and Lembit Vaba), *Juured* (Tallinn 1987, transl. by Mari and Lembit Vaba)
- In Finnish: *Hakki* (Hameenlinna 1976, transl. by Martti Rauhala)
- In French: *LE*; *Europe*, no 763/764, 1992 (transl. by Andrejs Bankaus)
- In German: *Deckname: Karlsons* (Berlin 1976, transl. by Welta Ehlert)
- In Hungarian: *Szembesítés* (Budapest 1976, transl. by Doboss Gyula)
- In Lithuanian: *Tardytojas* (Vilnius 1970, transl. by Arvydas Valionis), *Narvas* (Vilnius 1974, transl. by Evaldas Matviekas), *Šauklis balsas*; *Sleptuvė* (Vilnius 1988, transl. by Renata Zajančauskaitė), *Žmonės valtyse* (Vilnius 1992, transl. by Valionis); ŽIB

In Romanian: *Cusca; Poligonul* (Bucuresti 1986, transl. by Natalia Stanescu)

In Russian: *Клетка* (Moscow 1970, transl. by Sergey Tsebakovsky), *Голос зовущего* (Moscow 1975, Leningrad 1979, transl. by Tsebakovsky), *Клетка; Полигон* (Moscow 1979, transl. by Tsebakovsky), *Корни* (Riga 1985, transl. by Tsebakovsky), *Люди в лодках; Голос зовущего; Клетка; Бес-соница* (Riga 1987, transl. by Yuri Abizov), *Следователь; Тайник; Корни* (Moscow 1987, transl. by Tsebakovsky)

In Slovak: *Klietka; Strelnica* (Bratislava 1981, transl. by Viera Mikulašova-Škridlova and Magda Takacova)

In Swedish: NROV

In Ukrainian: *Klitka; Slidcii* (Kyiv 1986, transl. by Zinaida Koval)

His works have also been translated into Armenian and Georgian.

### Criticism

Valters Nollendorfs, "The voices of one calling: The literary mastering of the Latvian legacy in Bels and Rungis," *JBs*, vol 6, no 2/3, 1975, pp 120–129; Inga Vaičekauškaitė-Stepukonienė, *Naujasis lietuvių ir latvių romanas: Raidos tendencijos 1988–2000-taisiais* (Kaunas, 2006), pp 239–272.



**Belševica, Vizma** | LV | (\*30.5.1931 Riga, †6.8.2005 Riga) Writer. Belševica received the Andrejs Upītis Award in 1982, Ojārs Vācietis Award in 1988, the Forseth Literary Award (Sweden, 1992), the Order of Three Stars (1995), the annual award of the Latvian Ministry of Culture for her contribution to the development of original Latvian literature (1997), the Tomas Tranströmer Poetry Award (Sweden, 1998), the Kārlis Goppers Fund Award for her book *Bille* (1993) and the Latvian Culture Fund Spīdola Award in 1997 for the second book about Bille, *Bille Lives On*. She was a member of the Latvian Writers Union since 1958, and Head of the Latvian PEN Club Riga branch (1988–1990). Vizma Belševica had two sons, the poets Klāvs Elsbergs and Jānis Elsbergs (also Jānis Ramba).

Belševica was a graduate of the Second Trade School of Printing (1948), the Riga Technical School for Educators (1955), and the Maxim Gorky

Institute of Literature in Moscow (1961). She contributed to the newspaper *Pionieris* (1948–1949) and worked as the head of the School Department of the same newspaper (1952–1953).

Her first publication was a poem, "Zemes atmoda" (Awakening of the Land, in the newspaper *Pa-domju Jaunatne*, 1947). Collections of poems: *Visu ziemu šogad pavasaris* (It is Spring this Year all Winter Long, 1950), *Zemes siltums* (Warmth of the Land, 1959), *Jūra deg* (The Sea is Aflame, 1966), *Gadu gredzeni* (Rings of the Years, 1969), *Madarās* (Amid Madders, 1976), *Dzeltu laiks* (The Time of Stings, 1987). Belševica's prose: *Ķikuraga stāsti* (The Stories of Ķikurags, 1965), *Nelaimē mājās* (Disaster is Here!, 1979), *Bille* (1992 in the USA, 1995 in Latvia), *Bille dzīvo tālāk* (Bille Lives On, 1996), *Billes skaistā jaunība* (Bille's Beautiful Youth, 1999). Selections of poems: *Ievziedu aukstums* (The Cold of Birdcherry Blossoms, 1988), *Baltās paslēpes* (White Hide-and-Seek, 1991), *Par saknēm būt* (To Be the Roots, 1996). She has also written for children: variations on Latvian folk tales and legends, *Zem zilās debesu bļodas* (Under the Blue Bowl of the Sky, 1987), plays for children: *Ceļreiz ceļš uz pasaciņu* (Road Times Road to the Fairy Tale, 1985). Her story *Tās dullās Paulīnes dēļ* (Because of that Crazy Pauline) was made into a film (1979). Belševica's Writings in 4 volumes have been published 1999–2002. Belševica translated Shakespeare's comedy *Measure for Measure* (*Dots pret dotu*, 1964), the tragedy *Macbeth* (*Makbets*, 1981) and *Sonnets* (*Soneti*, 1965), Edgar Allan Poe's *A Selection of Stories* (*Stāstu izlase*, 1960), Jerome K. Jerome's *Three Men in a Boat, to Say Nothing of the Dog* (*Trīs vīri laivā, nerunājot nemaz par suni*, 1963), Dante's *La Vita Nuova* (1965, in collaboration with Jānis Liepiņš), and A.A. Milne's *Winnie the Pooh and his Friends* (*Vinnijs Pūks un viņa draugi*, 1967). She translated and edited a selection of the work of the Ukrainian poet Mykola Vigranovsky, *Gardens and Destinies* (*Dārzi un likteņi*, 1967), Rudyard Kipling's *The Just So Stories for Little Children* (*Bļēņu stāsti maziem bērniem*, 1969 in collaboration with K. Egle), Axel Munthe's *The Story of San Michele* (*Stāsts par Sanmikelu*, 1971), a collection of Hemingway's stories, a play *The Fifth Column* (*Piektā kolonna*), the story *The Old Man and the Sea* (*Sirmgalvis un jūra*, 1973), the novel *Islands in the Stream* (*Salas straumē*, 1974), Mark Twain's *A Connecticut Yankee at King Arthur's Court* (*Konektikutas Jeņķis karaļa Artura galmā*,



1976), Edwin Gilbert's *Native Stone* (*Dzimtais akmens*, 1980), and Pamela L. Travers' *Mary Poppins* (*Mērija Popinsa*, 1983).

Belševica's writing life was wrought with tragedy. She belongs to the so-called 'thaw generation', which was also represented by Ojārs Vācietis. Her poetry is intelligent, philosophical, expressive, and rich in contrasts – fragility and stubbornness, daring, parallels of the present and past, with novel construction of poems and diverse variations of rhythm, and it is concise. Her poems often have the form of a monologue or dialogue, thus involving the reader in her emotions, and drawing him or her closer. The publication of *Rings of Years* was followed by repressions, because of its free-thinking content, especially the poem *Indriķa Latvieša piezīmes uz Livonijas Hronikas malām* (The Notation of Henricus de Lettis in Margins of Livonian Chronicle) and its conditions unacceptable to socialist ideology. The book was removed from circulation, and followed by brutally critical reviews. For years Belševica was not allowed to publish, and her poetry enriched the so-called 'drawer literature'.

The main motifs of her poetry: relationships between the individual and society, namely the tragedy of the loner, spiritual exile or the loneliness of personalities, the preservation of individuality and national self-awareness, and awareness of one's national identity. Belševica's stories, similarly to her poetry, are to the point, intriguing, and filled with intense action. She portrays very precisely people and the environment, but avoids lengthy life story descriptions. She gained additional popularity during the 1990s with her trilogy of childhood and youth reminiscences of Bille, which broke the mould of 'sunny childhood' motifs previously popular in the literary world. She revealed the negative side of life, acute poverty, discord between children and adults, and emotional experiences. But even the pain is dominated by lightness, and the author's kindly attitude, which endows the work with an aura of brightness and expressiveness. | SANDRA RATNIECE

## Translations

In Bulgarian: ACL, ST

In Czech: LD

In Danish: *Koerlighed, simpelthen* (Åhus 1992)

In English: A, ABKT, ShB; *Lituanus*, vol 16, no 1 (transl. by Baiba Kaugara), *Lituanus*, vol 36, no 4 and vol 47, no 3 (transl. by Astrida B. Stahnke), *LL*, no 1, 2002 (transl. by

Ilze Kļaviņa Millere), *Descant*, no 124, 2004 (transl. by Māra Rozītis and Ilze Kļaviņa-Mueller)

In Estonian: LULV

In French: LLe; *Europe*, no 763/764, 1992 (transl. by Jean-Marc Sulcs and Françoise Hân)

In German: *Pielbeerbaum im Herbst und andere Erzählungen* (Hannover 1984); IM, LLY, SLL

In Hungarian: MN, 2004, no 1 (transl. by Béla Jávorszky)

In Icelandic: *Hafið brennur* (Reykjavík 1994, transl. by Hrafn Andrés Harðarson); VD

In Lithuanian: KrA, VaiER2, VLP, ŽIB; *Metmenys*, no 14, 1967 and no 20, 1970 (transl. by Zina Katiliškienė), *Metai*, 1996, no 5 (transl. by Elena Kosaitė and Vaidas Šeferis), *Nemunas*, 1996, no 12 (transl. by Renata Zajackauskaitė), *Dienovidis*, 26.12.1997 and 15.9.2000 (transl. by Vilma Kaladytė), *Lirm*, 18.2.2000 (transl. by Kaladytė)

In Norwegian: *Den hvite gjemselen* (Oslo 1996, transl. by Odd Abrahamsen and Anette Brunovskis)

In Russian: *Тепло земное* (Moscow 1960, transl. by Veronika Tushnova), *Стихи о соловьином инфаркте* (Moscow 1969, transl. by Tushnova), *Апрельский дождь* (Moscow 1978, transl. by Tushnova), *Узоры старника* (Moscow 1985, transl. by T. Glushkova), *Бедя в доме* (Moscow 1991, transl. by Irina Cigalska), *Билле* (Riga 2000, transl. by Cigalska), *Эта дивная молодость Билле* (Riga 2002, transl. by Cigalska)

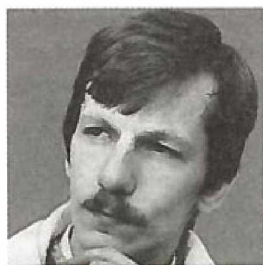
In Swedish (all transl. by Juris Kronbergs): *Näktergalsars infarct* (Halmstad 1980), *Tidens öga* (Bromma 1987), *Kärlek, helt enkelt* (Stockholm 1992), *Havet brinner* (Stockholm 1995), *Kvinnor runt Östersjön* (Stockholm 1996), *Bille* (Stockholm 1997), *Bille och kriget* (Stockholm 1999), *Billes sköna ungdom* (Stockholm 2001), *Jordens värme* (Stockholm 2003), *Dikter 1955–1995* (Stockholm 2008); NROV; LLI, no 1, 2007

In Ukrainian: ZLB

Her poetry have also been translated into Georgian and Moldavian.

## Criticism

Gunars Saliņš, 'On Allegory: Vizma Belševica's Poem *The Notations of Henricus de Lettis in the Margins of Livonian Chronicle*', *Lituanus*, vol 16, no 1, 1970, pp 22–32; Inta Ezer-gailis, 'Vizma Belševica – A soviet Latvian poet's imagery of woman and the house', *JBS*, vol 17, no 2, 1986, pp 143–155; Rolfs Ekmanis, 'Some Notes on Vizma Belševica', *WLT*, vol 72, no 2, 1998, p 287; Inta Ezergaile, 'The Woman and the House', in: Ausma Cimdina (ed.), *Feminism and Latvian Literature* (Riga 1998), pp 71–91; Astrida B. Stahnke, 'A Note about Vizma Belševica, a Latvian Poetess', *Lituanus*, vol 47, no 3, 2001, pp 5–10; Anda Kubuliņa, *Vizma Belševica* (Riga 1997); Gunars Saliņš, 'Apie alegoriju: Vizmos Belševicas poema *Latvio Indriķio pastabos Livonijos kronikos parašēje*', *Metmenys*, no 20, 1970, pp 111–120; Kęstutis Nastopka, 'Latvių poezija iš arčiau', in: *Šiuolaikinės poezijos problemos* (comp. by Viktorija Daujotytė, Vilnius 1977), pp 133–150; Silvestras Gaižiūnas, *Kultūros tradicijos baltų literatūroje* (Vilnius 1989), pp 54–56; 'Jūra yra jūra' [an interview], *Lirm*, 18.5.2001; Florian Nieuwazny, *W kręgu kultur Bałtyckich* (Olsztyn 1998); Lena Kjer-sén Edman, *Systrar: 25 kvinnliga författare från dåtid till nutid* (Lund 2001).



**Berelis, Guntis | LV** | (\*2.7.1961 Cēsis) Writer, literary critic and literary researcher.

Berelis studied at the Faculty of Physics and Mathematics and the Faculty of Philology at the University of Latvia. He has worked as library director and as editor and head of the Critics Department of the literature magazine *Karogs*. Berelis received Annual Prize for Literature in 2007.

In his collections of short stories *Mītomānija* (Mitomania, 1989) and *Minotaura medības* (Minotaur Hunt, 1999), as well as in the children's story *Agnese un Tumsas valdnieks* (Agnes and the Ruler of Darkness, 1995), he plays with culture codes, as is typical in post-modern literature, and deconstructs the traditional poetics of prose. This style is also characteristic of Berelis' novel *Ugunīgi vējš ar zelta ragiem* (Firey Oxen with Golden Horns, 2007). In his collections of essays, reviews and articles *Klusums un vārds* (Silence and the Word, 1997) and *Neēd šo ābolu. Tas ir mākslas darbs* (Don't Eat this Apple. It is a Work of Art, 2001), Berelis theoretically and in essay form reflects on the characteristics of modern prose. In his book *Latviešu literatūras vēsture* (The History of Latvian Literature, 1999) Berelis takes a fresh and accurate approach at analysing 20th-century Latvian literature and authors, looking at many literary events and occurrences from the point of view of the most recent literature. There is a combined analytic view of literature, an ability to analyse literary work within a wide context of literary process, and original conclusions in works by Berelis. | ANITA ROŽKALNE

#### Translations

In English: *NLF; Descant*, no 124, 2004 (transl. by Māra Rozītis and Jānis Zichmanis)

In German: *LeLi*, no 2, 2007 (transl. by Berthold Forssman)

In Lithuanian: *Miestelėnai* (1999, transl. by Vladas Braziūnas), *Dienovidis*, 21.4.2000 (transl. by Vilma Kaladytė), *LirM*, 22.9.2000 (transl. by Kaladytė), *ŠA*, 18.12.2004 (transl. by Laura Laurušaitė), *Metai*, 2005, no 1 (transl. by Laurušaitė), *PŠD IV* (2008, transl. by Laurušaitė)

In Russian: *DN*, 2004, no 10 (transl. by Andrey Levkin)

In Swedish: *LeB; LLi*, no 1, 2007 (transl. by Juris Kronbergs)

#### Criticism

Vigmantas Butkus, *Šiauliai: provincijos miestas palatvėje* (Šiauliai 2005), pp 132–135; Rimands Cepulis, 'Per užpakali Bereliui', *ŠA*, 19.1.2008; 'Literatūra be kritikos – savotiškas zombis' [an interview], *ŠA*, 19.12.2008.



**Bērziņš, Ludis | LV** | (real name Ludvigs Ernests Bērziņš, \*14.9.1870 Rīpeles, Džūkste parish, †24.5.1965 Denver, USA) Poet, folklorist, historian of literature. He received the Award of the Nation from the World Federation of Free Latvians (1964), and was awarded the Humboldt Medal and the Order of Three Stars. His grandson Kristaps Keggi established the Ludis Bērziņš Scholarship in 1992, which is awarded for significant research in theology, folklore, pedagogy and literature.

Bērziņš first attended the Džūkste parish school, where the writer and folklorist Ansis Lerhis-Puškaitis taught and was considered an authority. During 1886–1889 he attended the Irlava Teachers' Seminary. After graduating he worked there as a teacher. During 1891–1895 he studied theology at the University of Tartu. After graduation he went to Smiltene, where he trained as a minister under the dean Kārlis Kundziņš. From 1894 to 1904, Bērziņš worked in Kiev as a supervising teacher of German and minister at the local Latvian congregation. On returning to Latvia, and as a refugee during World War I in Tartu 1915–1918, Bērziņš continued to teach. In 1921 he went to Germany for the in-depth study of philology. In 1922 he established a teachers' institute in Riga, which he directed until 1934. He was also a lecturer in the Latvian language at the University of Latvia, and was involved in some publications: publisher and editor of the magazine *Cīrulītis* (1934–1936), and wrote for the religious magazine *Ceļš* (1935–1940). In 1944, Ludis Bērziņš emigrated to Germany, and in 1950 moved



to the USA, where he continued to participate in public life and publishing.

His first poem, *Gudri vārdi* (Wise Words), was published under the pen name Pabērziš in the newspaper *Balss* (1888). Collections of poems: *Ceļi un taki* (Roads and Paths, 1900, enlarged edition in 1924), *Vēlas vārpas* (Late Ears, 1936), *Dziesmu gads* (A Year of Songs, 1937). Poems of religious content are compiled in a joint collection *Dziesmu grāmata* (Book of Hymns, 1922) and *Svētrīta skaņas* (The Sounds of Sunday Morning, 1928). Bērziņš has also written poems for children: *Brencis* (1926, 1943), *Īkšķītis* (Thumbeling, 1930), *Zelta auns* (The Golden Ram, 1932). He also wrote a book dedicated to the centennial of the Cīrava-Dzērve school, Tillers in the Field of Elementary Schools in Kurzeme (*Tautskolas līdumnieki Kurzemē*, 1933). The contribution of Bērziņš to Latvian culture in the area of the history of literature is noteworthy. He wrote books on this subject, *Neredzīgais Indriķis un viņa dziesmas* (The Blind Indriķis and his Songs, 1900, edited edition in 1933), *Nevācu Opics* (The Non-German Opitz, 1925), *Kārlis Hūgenbergs* (Karl Friedrich Huegenberg, 1927), *Kristofors Fūrekērs* (Christophor Fuerecker, 1928), *Ernsts Gliks* (Ernst Glueck, 1935). Ludis Bērziņš was the supervising editor of the books *Latviešu literatūras vēsture* (History of Latvian Literature, 1–6, 1935–1937) and *Ievads latviešu tautas dzejā 1: Metrika un stilistika* (Introduction to Latvian Folk Poetry 1: Metrics and Stylistics, 1940). He also wrote text books: *Poētika pamatvilcienos* (Main Outlines of Poetics, 1933), *Vārds un teikums* (Word and Sentence, in collaboration with M. Gaide and R. Grabis) and others. He compiled *Latvju dainas* (Latvian Folksongs, basic songs, 1–6, 1928–1932), and a selection of Latvian fairy tales, *Pasaku vitne* (A Garland of Fairy Tales, 1936). Articles published on Latvian folklore: *Latviešu tautas dziesmas, viņu krāšana un gaismā laišana* (Latvian Folksongs, their Collection and Bringing to Light, in *Sēta, daba, pasaule* 1893), *Dievs latviešu mitoloģijā* (God in Latvian Mythology, *Austrums*, 1900), *Teksta un mūzikas attiecības latviešu tautas dzejā* (The Relationship between Text and Music in Latvian Folk Poetry, *Mūzikas apskats*, 1934, no 5), *Tautas dzeja – tautas gudriba* (Folk Poetry – Folk Wisdom, *Ceļš*, 1942, no 2) and others. First edition of Bērziņš *Greznas dziesmas* (Resplendent Songs) was published in 2007.

Ludis Bērziņš is an outstanding folklorist and historian of literature. He studied the stylistics,

metrics and mythology of Latvian folksongs. His life coincided with the zenith of collecting and compiling oral folklore. He, too, organized his own folklore expeditions (1892–1894). He considered folk songs to be works of art and that the study of their form and variations has an important role in finding the very oldest layer and metric laws of folk songs. As a result of these studies, *Ievads latviešu tautas dzejā 1: Metrika un stilistika* was written. As a poet Ludis Bērziņš did not reach great fame, but his contribution to religious poetry, which has come to life as church hymns, must be noted. His religious poetry is light, flowing, and the expressions are simple. The author wove religious canons into the most common day-to-day scenes, and brought them closer to the Latvian mentality. Thus, he made poetry close and understandable for everyone. | SANDRA RATNIECE

### Criticism

A. Dravnieks (ed.), *Zvaigžņu sega: Rakstu krājums prof. Dr. Luīza Bērziņa piemiņai* (Brooklyn 1967); Ludis Bērziņš: *Bibliogrāfisks rādītājs* (Riga 1992).



**Bērziņš, Uldis** | LV | (\*17.5.1944 Riga) Poet, translator, honorary member of the Latvian Academy of Sciences (1993), member of the Latvian PEN Club, recipient of the Baltic Assembly award in literature (1995), and the Order of Three Stars (1995), and the Annual Prize of the newspaper *Diena* (2005).

Bērziņš graduated from the Riga 7th Secondary School (1962), studied at the Faculty of History and Philosophy of the University of Latvia (1962–1964), and graduated from the Eastern Faculty of the University of Leningrad, majoring in Turkish language and literature (1971). He continued with postgraduate work in Persian and Turkish philology at the Moscow Asian and African Institute (1973–1974), and expanded his knowledge of lan-

guages in the Czech Republic, Holland, Iceland, Jerusalem, Turkey and Sweden.

Bērziņš has been publishing since 1963. Collections of poems: *Pieminekļis kazai* (Monument to a Goat, 1980), *Poētisms baltkrievs* (Poeticism Belarusian, 1984), *Nenotikušie atentāti* (Assassinations that did not Happen, 1990), *Kukaiņu soļi* (The Footsteps of Insects, 1994), *Laiks* (Time, 1994, together with Juris Kronbergs), *Nozagtie velosipēdi* (Stolen Bicycles, 1999), *Daugavmala* (The Daugava Bank, 1999), *Maijs debešos* (May in the Skies, 2002), and a selection of poems, *Dzeja* (Poems, 2004). He has translated from German, Iranian, Hebrew (*The Old Testament* and *Psalms*), Scandinavian, Slavic, Turkish and other languages.

Bērziņš' time in poetry began in the late 1960s and during the 1970s. Already his first collection, *Pieminekļis kazai*, which was published ten years after it was written, reveals Bērziņš as an innovator with a new form of poetry and expression. His poetry is marked by a specific structure. There is no beginning or end, it is fragmented, and filled with deep subtext. Language, its timelessness and imaginary world are essential to the poet. Language is a wonder of creation, its beginning and life, the same as the first elements, fire, air, water and earth, of which the most essential to the poet is the philosophy of the earth. The experience of different ages and world cultures, especially Eastern cultures, mix in the author's poetry. His poetry is saturated with concepts and associations. Bērziņš brings forth the colourful expressions of the Latvian mentality. His poetry incorporates innovative elements of Latvian poetry from the 1920s and 1930s. All this is melted in Bērziņš' poetry into a single whole, indivisible and original, limitless poetry handwriting. The poet's presentiment of anticipated changes and the mutual respect and understanding between nations appear in the collection *Poētisms baltkrievs*. The category of time is essential to the poet. It is like a mosaic – mythical pre-time, unreality, being, the present and eternity – the synthesis of historic (linear) and cyclic time. The mediator between the categories of time and space in the author's poetry is a bird (specifically a nightingale). Crossing the threshold into the 21st century, Bērziņš' poetry still shows the imperishable values of the author's writing, namely the spaciousness of poetry, language as one of the elements, time, and also new motifs and moods –

an ache, retrospection into the past, and a re-evaluation of life. | SANDRA RATNIECE

## Translations

In Bulgarian: ACL, ST

In Czech: ASLP, LD; *Plav*, 2007, no 12 (transl. by Petr Borkovec)

In English: ABKT; *Descant*, no 124, 2004 (transl. by Māra Rozītis), *LL*, no 6, 2005 (transl. by Ieva Lešinska)

In Estonian: *Kahekõne ajaga* (Tallinn 1998, transl. by Helvi Jürisson, Mats Traat and Ita Saks, afterword by Knuts Skujenieks)

In Finnish: AJV

In Icelandic: VD

In Lithuanian: *Kukaiņu soļi = Vabzdžių žingsniai* (Vilnius 1997, comp. and afterword by Kęstutis Nastopka, transl. by Nastopka, Vladas Braziūnas, Sigita Geda et al.); *BrP*, MAP; *PP* 1979 and *Veidai* 1985 (transl. by Nastopka), *LirM*, 14.5.1994 (transl. by Giedrė Šlapelytė), *Metai*, 1996, no 8/9, *PP* 2001 and *PDR* 2001 (transl. by Braziūnas), *ŠA*, 27.4.1996 (transl. by Geda)

In Russian: *DN*, 2004, no 10 (transl. by Andrei Gusev)

In Swedish: *Synpunkt på evigheten* (Sweden 2004, transl. by Juris Kronbergs); *NROV*

In Ukrainian: ZLB

## Criticism

Kęstutis Nastopka, 'Latvių poezija iš arčiau', in: *Šiuolaikinės poezijos problemos* (comp. by Viktorija Daujotytė, Vilnius 1977), pp 133–150; Hermanas Margeris Majevskis, 'Kas veikta ir kas padaryta', *LirM*, 14.5.1994.



**Biliūnas, Jonas** | LT | (\*1.11.1879 Niūronys, Anykščiai region, †8.12.1907 Zakopane, Poland, reburied in Anykščiai in 1953) Prose writer, poet, critic and publicist. A pioneer of psychological and lyrical prose; some of the characters in his works have become symbolic figures.

Having studied at grammar school in Liepāja, in 1900–1901, Biliūnas studied medicine at Tartu (Dorpat) University. He was expelled for his participation in revolutionary activities. Biliūnas lived in Šiauliai and Panevėžys. In 1903 he studied at Leipzig University, and in 1904 in Zurich. He took



part in social democratic activities but later distanced himself from them. He caught tuberculosis, and from 1905 underwent treatment in Zakopane, where he died. In 1953 his remains were reburied at Liudiškiai Mound close to Anykščiai.

Although his creative legacy is modest (about 30 short stories and the novella *Liūdna pasaka* [A Sad Tale]), its significance to Lithuanian literature has been felt up till the present time. His *Raštai* (Collected Works) in two volumes were published in 1954–1955, and in three volumes in 1980–1981 (both ed. by Meilė Lukšienė).

Biliūnas' early short stories are dominated by the themes of social injustice and the exploitation of workers; later they were replaced by ethical issues that unfolded in full in the artistically most valuable work of the last years of his life, the short stories 'Žvaigždė' (The Star), 'Lazda' (The Walking Stick), 'Nemunu' (On the Nemunas), 'Ubagas' (The Beggar), 'Kliudžiau' (I Hit it), 'Brisiaus galas' (The End of Brisius). The writer focuses on sympathy for the wronged person, on the perception of existential affinity, on a reflection on personal guilt and responsibility that grows stronger in the presence of death. The uprising of 1863 is depicted, and a tragic portrait of the wife of an insurgent is created in the novella *Liūdna pasaka* (1907). Social Democratic ideas, the fairy tale and Christian themes intertwine in the allegorical short story 'Laimės žiburys' (The Beacon of Happiness, 1906).

Biliūnas played an exceptional role in modernising the short story; he perfected the form of the genre, and created a new model of prose that marks a break in Lithuanian literature in the transition towards a subjective depiction of the world. The essential feature of his work is the retrospective narrative in the first person singular, with parallels between the present and the past. He often depicts the home environment, the landscape of the native land, and uses the facts of his life, studies abroad, vacations at home, sickness, for the portrait of the narrator. The prevailing moral attitude, a sympathy for the wronged and forgiveness for the wrongdoer, is directly related to Christian values, yet by revising his own conscience and humaneness in the first place, the narrator avoids the role of the judge or the righteous. The characters are drawn by emphasising their main features, without aiming at an exhaustive image; sometimes, an unexpected object of depiction is chosen (a small

cat, an old dog). The plots are simple (a boy shoots a cat, an old dog dies, a sick person meets the father of an old friend driven out of his home, in their striving for the beacon of happiness people climb a mountain and turn into stones), yet they have turned into archetypal motifs in Lithuanian literature and move constantly from text to text playing the role of allusions, and, recently more and more often, the role of parodies.

Biliūnas also wrote articles on literary theory, in which he considered the aesthetics of realism, the relation between art and reality. | LORETA MAČIANSKAITE

## Translations

- In Belarusian: LAp
  - In English: SLShS; *Vilnius*, Summer 1999 (transl. by Izolda Geniušienė)
  - In Esperanto: *Mi trafis* (Panevėžys 1994, transl. by Telesforas Lukoševičius)
  - In Finnish: PS
  - In French: *CaL*, no 3, 2002 (transl. by Isabelle Chandavoine-Urbaitis)
  - In German: EGL, FHKG, NBIL, SO; *Heimatgruss* 2003 (2004, transl. by Alfred Franzkeit)
  - In Latvian: *Laimes guntiņa* (Rīga 1973, transl. by Harijs Gāliņš)
  - In Polish: *Opowiadania* (Vilnius 1953, transl. by A. Zakar); *Smutna opowieść i inne opowiadania* (Warsaw 1956, transl. by Anna Lau-Gniadowska); *Opowiadania* (Kaunas 1990, transl. by Jadwiga Bębnowska); TGMLC
  - In Russian: *Первая стачка* (Kaunas 1952, transl. by Ona Juodelienė); *Светоч счастья* (Vilnius 1964, transl. by Bella Zaleskaya and Juodelienė); *Рассказы* (Moscow 1979, transl. by Zaleskaya and Juodelienė, introd. by Mykolas Sluckis); JP, LP20
  - In Serbian: ALP20
  - In Slovak: JB
  - In Swedish: LNU; *Ariel*, 1998, no 5/6 (transl. by Ingemar Lagerholm)
- His works have also been translated into Chinese, Estonian, Tajik and Uzbek in magazines, newspapers and anthologies.

## Criticism

Regimantas Tamošaitis, 'Morality and History in Jonas Biliūnas' Work', *Vilnius*, Summer 1999, pp 16–25; Harijs Gāliņš, 'Pirmais lietuvių vėtrašputnis', *Jaunās Grāmatas*, 1973, no 3, pp 26–27; Meilė Lukšienė, *Jono Biliūno kūryba* (Vilnius 1956); Milda Telksnytė and Vygandas Račkaitis, *Jaukštą kalną* (Vilnius 1998, Utena 2007); Ingemar Lagerholm, 'Om Jonas Biliūnas', *Ariel*, 1998, no 5/6, pp 118–119.



**Binkis, Kazys** | LT | (\*16.11.1893, in Gudeliai, Biržai region, †27.4.1942, Kaunas) Initiator of Lithuanian avant-garde, one of the brightest renovators of Lithuanian literature, especially lyrics, of the first half of the 20th century, who steered it towards Western modernism. A person of a poetic and bohemian lifestyle, he strongly influenced his contemporaries.

After graduating from teachers' courses in Vilnius in 1915, Binkis taught in northern Lithuania. Later he lived in Vilnius and Kaunas. He was actively engaged in cultural activities and had a predilection for change. When Poland occupied Vilnius, he joined the Lithuanian army as a volunteer in 1920, and together with other artists gave concerts to soldiers, and created some military songs. In 1920–1923, with intervals, he attended lectures in literature and philosophy at Berlin University and got acquainted with modern European art. In Lithuania he rallied young literary people, organised gatherings and propagated the ideas of futurism and expressionism. Together with others, in 1922 he declared the programme of new 20th-century art, *Keturijų vėjų pranašas* (The Herald of Four Winds), and became the initiator and leader of the avant-garde movement *Keturi vėjai* (Four Winds). He lived off journalism. Binkis was a proud defender of creative freedom. He was one of the first professional writers in Lithuania. During the war his family rescued Jews, for which all members of the family were honoured with the title of the Righteous Among the Nations.

Binkis published two poetry collections, *Eilėraščiai* (Poems, 1920) and *Šimtas pavasarių* (A Hundred Springs, 1923), humorous poems in the folk style that were very popular among rural readers, six playful poems for children, and several educational books. He published literary criticism and publicist articles, and translated works by Pushkin, Blok, Mickiewicz, Poe and other authors. He compiled several poetry anthologies, wrote the

dramas *Atžalynas* (Undergrowth, published and produced in Kaunas in 1938, in 1939–1941 in theatres in Riga, Liepāja, Daugavpils and Tallinn) and *Generalinė repeticija* (Dress Rehearsal, first produced in a camp of Lithuanian refugees in Hanau in 1948, published in 1958, produced in Kaunas in 1959). The publication of Binkis' Collected Works in seven volumes started in 1999 (ed. by Adolfas Juršėnas).

Binkis' most significant works are his poetry and dramas. He started with subtle, melodious, song-like poems that poeticised nature, everyday life and love (the cycle of triolets, where the poet ingeniously applied the form of classical Japanese poetry, was truly masterful). In his second collection, which was published in the period of Four Winds, he made a leap to Modernism. He disrupted all links with the classical tradition, and consolidated expressive slogan-like expression with irony and paradox, urban lexicon and rough prosaic elements, syncope and *vers libre*. In his poems of an oratorical type there prevails the cult of vitality, the rebel, wind, youth, creative powers and playfulness. He demonstrated numerous new artistic possibilities that took root and influenced the development of the Lithuanian lyric.

Binkis introduced considerable changes in children's poetry, steering it from moralising to psychologism and a deeper aesthetic impact, thus opening new vistas in the development of children's literature.

In the field of dramaturgy, *Generalinė repeticija* is especially important. An intellectually grotesque drama of a new type, it highlights the absurdity of war in a modern conditional form, encourages the discussion on human existence and aims for broad generalisation. It is the beginning of Lithuanian 'theatre of thought' that further served the development of dramaturgy. | DALIA STRIOGAITĖ

#### Translations

In Hungarian: LK

In English: GA, GO, AL

In Esperanto: ELP

In German: 'AKE, ALD, LPAZJ, LL

In Polish: APL, 'APR, TGMLC

In Russian: LP20; in: Евгений Шкляр, *Караван* (Berlin 1923); *Эхо Литвы*, 11.6.1922, *Эхо*, 9.4.1922 and 1.4.1928 (transl. by Yevgeny Shklyar), *Вильнюс*, 1990, no 8/9 (transl. by Vitaly Asovsky and Andrey Klyenov)

In Serbian: ALP20

The play *Atžalynas* was translated into Estonian, German, Latvian, Russian and Yiddish.



## Criticism

Birutė Ciplijauskaitė, 'Kazys Binkis and the Poetic Traditions of the 1920s', *Lituanus*, no 1, 1970, pp 43–51; Christoph Zürcher, 'Der Frühling der litauischen Avantgarde', in: *Zentrum und Peripherie in den slavischen und baltischen Sprachen und Literaturen: Festschrift zum 70. Geburtstag von Jan Peter Locher*, ed. by Robert Hodel (Bern 2004; Slavica Helvetica 71), pp 173–200.



**Blaumanis, Rūdolfs** | LV | (\*1.1.1863 Ērgļi, †4.9.1908 Punkaharju, Finland) Playwright, writer and poet. He established realism as a trend and developed the genre of the psychological novella and realistic plays in Latvian literature.

Blaumanis was born and spent his childhood in Ērgļi, in central Latvia. His father was a cook at the manor house, but later rented a farm. His mother was a chambermaid at the manor. Blaumanis attended the A. Rubīna German private school in Ogre (1872–1875) and the Riga Regional German Trade School (1873–1881). He was apprenticed with a merchant, worked as a clerk at the Koknese manor and was apprenticed to the estate manager and worked on his father's farm. In 1887 he began to work for the newspaper *Zeitung für Stadt und Land* as a filing clerk, and reviewed Latvian plays. During the next years Blaumanis lived and worked in Braki (1889–1890, 1894–1898, 1904–1906), and in Riga and St Petersburg, where he was a contributor and editor at the newspapers *Dienas Lapa* and *Mājas Viesis* (1898–1901), *Pēterburgas Avīzes* (1901–1904), and *Latvija* (1906–1908). Blaumanis established and edited the satirical supplements, *Purva malā* (At the Edge of the Marsh) for the *Pēterburgas Avīzes* and *Skaidiena* (The Wood Waste Heap) for the newspaper *Latvija*. In 1908 Blaumanis fell seriously ill and died at a sanatorium in Finland.

Blaumanis' first publication is a poem *Nakts* (The Night, 1886), in prose, a story in German, *Wiedergefunden* (Found Again), and a story in Latvian *Nezāle* (The Weed, 1887). His first collection of

prose, *Īlēst katuse all* (Under a Thatched Roof, translated by M. Pukits) was published in Estonian in 1892. In Latvian, the first collection of prose, and the only one during his lifetime, was *Pie skala uguns* (By the Light of a Sliver of Wood, 1893). His first written and staged play was a comedy, *Zagli* (Thieves, 1890). Separate publications: stories: *Nāves ēnā* (In the Shadow of Death, 1900), *Stāsti* (Stories, 1902); plays: *Zagli* (Thieves, 1891), *Ļaunais gars* (The Evil Spirit, 1892), *Pazudušais dēls* (The Prodigal Son, 1893), *Zelta kupris* (The Golden Hump, 1895), *Trīnes grēki* (The Sins of Trīne, 1897), *No saldenās pudeles* (From the Sweetish Bottle, 1901), *Skroderdienas Silmačos* (Tailor-Days in Silmači, 1902), *Indrāni* (1904), *Ugunī* (In the Fire, 1906), *Pamāte* (The Stepmother, 1908), *Sestdienas vakars* (Saturday Night, 1909), *Genoveva* (1910), *Maija* (1923), *Potivāra nams* (The House of Potivars, 1923), *Pēc pirmā mītiņa* (After the First Meeting, 1924); poetry: *Ceļa malā* (At the Roadside, 1900), *Vēca dziesma* (An Old Song, 1902). Collected works in 7 volumes (1909–1914), in 12 volumes (1923–1928), in 12 volumes (1952–1958 in the USA), in 8 volumes (1958–1960), in 9 volumes (1–6, 1993–1998, 7 in 2000, 9 in 1999). Films have been made based on Blaumanis' works *Salna pavasārī* (Frost in Spring, 1955), *Purva brīdējs* (The Marsh Wader, 1966), *Nāves ēnā* (In the Shadow of Death, 1971), *Indrāni* (1991), *Īsa pamācība mīlēšanā* (A Little Advice in Loving, 1982), *Vainīgais* (The Culprit, 1979) and *Vēlniņi* (The Little Devils, 1999).

Blaumanis established the genre of the novella in Latvian literature. He followed the tradition of the German novella, which is characterized by strong conflicts, and a strict story composition with an unexpected dramatic resolution, and is laconic. At the centre of his novellas and plays is an individual and his yearnings, suppressed and sleeping in his nature and his subconscious, which can overcome reason and the norms of relationships and morals. In his work people are not aware of the power of their passions and yearnings. A battle of conflicting forces ensues in them in a dramatic borderline situation. The author shows how in an environment of farms and farmers, passionate emotions rage in the hearts of introvert people in comparatively common daily events. His characters are portrayed in depth but not in development. They have a high degree of individualization, and he shows the psychology of women especially strikingly.

Blaumanis' plays centre on either an individual or a family. The farm he portrays is a Latvian model showing the new irreversible changes in life in the 20th century. In his plays families disintegrate: *Pazudušais dēls, Indrāni*. Parallels with novels of family sagas from the early 20th century can be seen. Cyclic time is replaced by linear time caused by stress situations (*Indrāni*), and material interests dominate over aesthetic or ethical values in *Ļaunais gars, Indrāni, Sestdienas vakars* parallel with the work of Chekhov, Ibsen and others. The new age is cruel to nature (*Indrāni*). In the play *Uguni* for the first time in Latvian drama the conflict is the different expressions of love and passion between a man and a woman, and the fight between them. In Blaumanis' concept, love is the main source of human harmony. In the comedy genre, Blaumanis established traditions of folk plays characterized by alternating serious and comic scenes, extensive scenes of everyday life, and galleries of interesting characters. His comedy *Skroderdienas Silmačos* is the most often staged play in Latvian theatre, and its production at the Summer Solstice – Jāņi – has become a contemporary folklore tradition.

In Blaumanis' poetry he reaches the conclusion that life is varied and diverse, and behind the hurly-burly of everyday life there is loneliness. Happiness and love are but a moment, and man faces death. His humorous poetry shows the multiple shades of everyday life, and his satire laughs at the hegemony of Baltic Germans in Latvia, dilettantism in literature, as well as at advocates of naturalism and epigones of folksy romanticism. In his poetry direct observations and the story dominate. In the humorous satirical poetry, he makes use of plays on words, foreign scenes and parodies of different poetic styles. During his life his poems were published in the press and in a collection together with poems by Andrievs Niedra, *Ceļa malā* (At the Roadside, 1900). | IEVA KALNIŅA

### Translations

In Czech: *Lotyšské povídky* (Prague 1910, transl. by O.S. Vetti [Alois Koudelka]), *Smrt na kře a jiné povídky* (Prague 1959, transl. by Vojtěch Gaja)

In English: *In the Lap of Happiness* (Moscow 1962); BE, BNR, TS

In Estonian: *Õlest katuse all* (Tallinn 1892, transl. by Eduard Vilde), *Ārakadunud poeg. Kurbmāng viies vaatuses* (Tartu/Jurjev 1902, transl. by Aleksis Rebane), *Paha vaim: Rahva tūkk kolmes vaatuses* (Tartu 1910, transl. by Mart Pukits), *Vargad. Naljamāng kahes vaatuses* (Tartu 1915, 1924, transl. by Pukits), *Surma varjus; Andrikson* (Tartu 1928, transl. by Karl Aben), *Hāvitatud isatalu (Indrāni)* (Tallinn 1929,

transl. by F. Arras), *Rītsepad Sillamatsil* (Tallinn, 1938, transl. by Aben), *Sest sulasest saab peremees* (Tallinn 1940, transl. by Pukits), *Kevadised hallad* (Tallinn 1960, transl. by Oskar Kunigas), *Tules: Nāiden viis vaatutuses* (Tallinn 1986, transl. by Kunigas)

In Finnish: *Novelleja* (Porvoo 1923, transl. by Lyyli Järvi-louma)

In French: 'PLE(12)

In German: *Die Indrans* (Riga 1921), *Novellen* (Riga, 1921), *Durch den Sumpf* (Riga 1922), *Die Raudup-Wirtin* (Riga 1941), *Sumpfwanderer* (1949), *Zehn lettische Novellen* (Berlin 1953), *Die Teufelchen* (Riga 1980)

In Hungarian: *Tavaszi fagy* (Budapest 1956, transl. by Ilevsesi Jólan)

In Italian: *La zattera di ghiaccio* (Palermo 1995)

In Lithuanian: *Pikta dvasia* (Shenandoah, PA 1908, transl. by Idlargas), *Vagyis* (Vilnius 1909, transl. by Juozas Pleirys), *Mirties šešėly* (Kaunas 1931, comp. and transl. by Justas Paleckis), *Indranai* (Kaunas 1931, transl. by A. Domantas-Sakalauskas), *Piktoji dvasia* (Riga 1933, transl. by St. Tarvydas), *Meilės šalna pavasarį* (Kaunas 1938, comp. and transl. by Paleckis), *Šalna pavasarį* (Vilnius 1957), *Vyndedzėse greit vestuvės!* (Vilnius 1969, comp. and transl. by Aleksandras Žirgulytis); ILL24, LN

In Russian: *Под сенью смерти* (Leningrad 1928), *Новый хозяин (Индраны)* (Moscow; Leningrad 1941), *Новеллы* (Riga 1951), *Рассказы* (Moscow 1951, 1952), *Грехи Трины* (Riga, 1957), *Весенние заморозки* (Riga 1958, 1966, Moscow 1975), *Пьесы* (Moscow 1959), *Избранное* (Moscow 1959), *Стихотворения* (Riga 1984), *Танец втроём* (Riga 1988)

In Swedish: *I dödens skugga* (Stockholm 1925)

### Criticism

Arvids Ziedonis, *A Study of Rūdolfs Blaumanis* (Hamburg 1979); Arvids Ziedonis Jr., 'Dramatic works of Rūdolfs Blaumanis, JBS, vol 3, no 3/4, 1972, pp 198–212; Līvija Volkova, *Blaumaņa zelts* (Riga 2008); Kęstutis Nastopka, *Lietuvių ir latvių literatūrų ryšiai* (Vilnius 1971), pp 308–310.



**Bložė, Vytautas Petras** | LT | (\*9.11.1930, Baisogala, Radviliškis region) A poet who entrenched the modern polyphonic poem in Lithuanian poetry; a translator; winner of the Lithuanian National Prize (1991) and other prizes.

Bložė went to grammar schools in Kėdainiai and Šėduva. After his parents had been deported to Si-



beria he had to discontinue his studies. He worked as a fitter and an accountant. In 1949, he passed his school-leaving examinations in Kaunas. Bložė studied Russian philology at Vilnius Teacher Training University and worked as an editor at the State Publishing House of Fiction. Since 1975, he has lived in Druskininkai.

Published poetry collections: *Septyni šienpjoviai* (Seven Haymakers, 1961), *Nesudegantys miestai* (Inflammable Cities, 1964), *Iš tylinčios žemės* (From the Silent Earth, 1966), *Žemės gėlės* (The Flowers of the Earth, 1971), *Polifonijos* (Polyphonies, 1981), *Sename dvarely* (In an Old Estate, 1994), *Visai ne apie tai* (Not About That At All, 1998), *Papildymai* (Additions, 2006), *Tu palikai mane užmigusį* (You Left Me Sleeping, 2007); separate collections: *Poezija* (Poetry, 1974), *Sena laužavietė* (A Dead Bonfire, 1982). Poems: *Žmonės* (People, 1984), *Noktiurnai* (Nocturnes, 1990), *Ruduo* (Autumn, 1996), *Tuštuma* (Emptiness, 2001), the novel-poem *Miko Kėdainiškio laišakai sau pačiam ir kiti nežinomi rankraščiai, rasti senų griūvančių namų pastogėje* (Mikas Kėdainiškis' Letters to Himself and Other Unknown Manuscripts Found in the Attic of an Old Crumbling House, 1986), the poetic story *Prieš išskrendant tau ir man* (Before the Flight, Yours and Mine, 2004). He has written song lyrics that were published as a separate collection *Dainos* (Songs, 1976). He has translated into Lithuanian poetry, poems and dramas by Mikhail Lermontov, Alexander Pushkin, Friedrich Schiller, Heinrich Heine, Reiner Maria Rilke, Constantine Cavafy, Czesław Miłosz and numerous other authors.

The dates of publication of Bložė's books do not reveal the actual evolution of the poet's creative work. Due to political reasons, the chronologically first collection *Sename dvarely* and the poem *Ruduo*, written in 1980, appeared only after the reestablishment of the country's independence. The publication of the poetry collection *Polifonijos* was also delayed for a long time.

In his first collections the poet continued the lyrical tradition consolidated by the pre-war neo-romanticists; later he tried avant-garde rhetoric, and, approximately from the collection *Iš tylinčios žemės*, started writing poetry (verse and poems) in the polyphonic model. The world, the theme of poetic creation and emergence of which in language is important in the poet's entire work,

is perceived as an intertwining of several entirely different spaces and times, and this intertwining is expressed in multi-layered poetic language. Styles negating and supplementing one another, paraphrases, a vast variety of literary and cultural contexts drawn by the principle of free association entwine in it. The epic element is also important in his work (his favourite genres, the poem, a cycle, point to this). A poem's structural dominant often consists of fragments of everyday, mythical, historical and fantastic narratives, linked in different ways (collage, montage, paraphrase). Several mythological systems – the pagan, the Christian and ancient Oriental – are brought together in his work. Cultural and literary memory appears in free paraphrases of folklore and in inserted quotations, authentic or mystified, from historical works. The poetic text is combined with the author's comments revealing the actual historical context (the poem *Ruduo*). Complex stylistics have often allowed the poet to speak, in cryptic language, about historical self-awareness. In his most recent works the poet goes in the opposite direction, towards oriental minimalism. | DALIA SATKAUSKYTĖ

#### Translations

In Belarusian: LSP(2)

In Bulgarian: ASLP

In Croatian: NI; *Nova Istra*, 2002, no 2/3 (transl. by Mirjana Bračko)

In English: *Smoke for Nothing* (Boiling Springs, PA 1998, transl. by Jonas Zdanys), *Emptiness* (Kaunas 2005, transl. by Zdanys); AL, 'CEEP, CLP, 4PL, GA, LIHOW, LPB, RA, SPWLP; *Lituanus*, vol 37, no 3, 1991 (transl. by Zdanys), *Vilnius*, Autumn 2002 (transl. by Antanas Danielius), *DB*, vol 2, no 4, 2002 (transl. by Zdanys); *PDR* 2004 (transl. by Zdanys), *VilniusR*, no 16, 2004 (transl. by Zdanys)

In German: LL, LPAZJ, VLP

In Hungarian: MN, 2004, no 12 (transl. by Béla Jávorszky)

In Italian: MPLSN(1), QSNE

In Latvian: 'PTD, VJ

In Polish: *Wiersze* (Łódź 2003, transl. by Zuzanna Jaroszkiewicz, Izabela Korybut-Daszkiewicz, Jagoda Rogoża and Alicja Rybałko); GNP, SM; *Lithuania*, 1997, no 3/4 (transl. by Tadeusz Chróściewski), *TyGK*, 1999, no 10/12 (transl. by Danuta Brodowska and Jagoda Rogoża), *Lithuania*, 2000, no 3/4 (transl. by Izabela Korybut-Daszkiewicz and Zygmunt Stoberski), *DekL*, 2005, nr 2 (transl. by Zuzanna Mrozikowa)

In Russian: ALSP, IP

In Serbian: ALP20

In Slovenian: ASLK

In Spanish: *Salina*, no 15, 2001 (transl. by Birutė Cipliauskaitė)

In Swedish: BDLH, LD

In Ukrainian: LRP, NK, PZN

## Criticism

Rimvydas Šilbajoris, 'Retreat From Poetic Idiom in Recent Lithuanian and Russian Poetry', *Lituanus*, vol 37, no 4, 1991, pp 20–30; Jonas Zdanys, 'The Poets of Druskininkai', *WLT*, vol 72, no 2, 1998, pp 241–252; Erika Drungytė, 'The Poet Forgives himself Everything', *VilniusR*, no 16, 2004, pp 19–22; Elena Baliutytė, 'A Memory with the Bruise of Sunset', *VilniusR*, no 23, 2008, pp 99–101; Jan Peter Locher, 'Nominale Determination und Basis-Focus-Gliederung. Probleme der Umsetzung vom Litauischen ins Deutsche. Texte von Miežėlaitis, Bložė und Patackas', *Cahiers Ferdinand de Saussure*, no 41, 1987, pp 127–144; Algis Kalėda, *Od M do M: Szkice o literaturze polskiej i litewskiej* (Warsaw 2005), pp 13–28.



**Bornhöhe, Eduard** | EE | (\*17.2.1862 Kullaaru Manor, Viru County, †17.12.1923 Tallinn, buried in the Forest Cemetery) One of the most popular Estonian writers for his historical stories.

Eduard Bornhöhe studied at the W. Kentmann Primary School in Tallinn from 1872 to 1874, and in a district school from 1874 to 1877. He graduated from the Tallinn Province Gymnasium in 1888 as an extern, and began his philological studies at the University of Tartu in 1889, but soon left the university. He had different occupations both in Estonia and abroad (Russia, Poland, Germany, Lithuania and Georgia): he was a teacher, journalist, magistrate, justice of the peace, city secretary, theatre critic, caricaturist, interpreter and archivist.

Bornhöhe's historical stories: *Tasuja* (The Avenger, 1880), *Villu võitlused* (The Struggles of Villu, 1890) and *Vürst Gabriel ehk Pirita kloostri viimsed päevad* (Duke Gabriel, or the Last Days of the Pirita Cloister, 1893). The realistic story *Kollid* (The Bugbears, in newspapers from 1902 to 1903); the satirical work *Tallinna narrid ja narrikesed* (The Tallinn Fools and Buffoons, 1892); the travelogue *Usurändajate radadel* (Following the Footsteps of the Pilgrims, 1899); the collections *E. Bornhöhe kirjatööde kogu* (Collected Literary Works of E. Bornhöhe, 1905 to 1906), *Ajaloolised jutustused*

(Historical Stories, 1952), *Tallinna jutud* (The Stories of Tallinn, 1962), *Jutud ja reisikirjad* (Stories and Travels, 1963) and *Ajaloolised jutustused* (Historical Stories, 1964).

Bornhöhe's work was influenced by the aggressive patriotism of the National Awakening and by the romantic ideal of freedom. Especially loved is his *Tasuja*, which describes the St George's Night Uprising in 1343 and openly expresses the mood at the height of the national awakening. The low moods of this period can be felt in the story *Villu võitlused*, which, nevertheless, continued the direction of ideas that had begun in *Tasuja*. *Vürst Gabriel ehk Pirita kloostri viimsed päevad* describes the events of the Livonian War in the second half of the 16th century, but is more a romantic adventure and love story. Bornhöhe's historical stories are essentially romantic, and the characters are presented in 'black-and-white' opposition, but the compositions of the stories and the vividness of the characters are captivating. More excitement is added by the mystery of events and unexpected twists. Bornhöhe's romanticism receded in the 1890s and was replaced by realism, particularly in the stories about life in Tallinn, which illustrate conflicts arising from social position and nationality, and show a decrease in old prejudices. *Tallinna narrid ja narrikesed* is a satirical work, whose stories ridicule the powerless epigonic backwash of romanticism. Bornhöhe also left his mark on Estonian prose in the form of travelogues, especially with his *Usurändajate radadel*. The Tallinnfilm studios based its most popular film, *Viimne reliikvia* (The Last Relic, 1970), on Bornhöhe's *Vürst Gabriel*. | HILVE REBANE

## Translations

In Esperanto: *Venganto: Rakonto pri malnova tempo de Estonio* (Hyvinkää 1990, transl. by Valev Kruusalu)  
In Finnish: *Kostaja* (Porvoo 1888, transl. by L. Lilius)  
In Hungarian: AEK  
In Lithuanian: *Keršytojas* (Vilnius 1955), *Vilniaus kovos*; *Kuni-gaikštis Gabrielis* (Vilnius 1978, transl. by Danutė Sirijos Giraitė)  
In Russian: *Мстумень* (Tallinn 1952, 1983, 2005, transl. by R. Trass; Moscow 1989; St Petersburg 1994, transl. by Trass and R. Ruftina), *Исторические новеллы* (Tallinn 1954, 1961, 1969, 1972, 1984, transl. by Trass); ESIP  
His stories have also been translated into Mongolian (*Tasuja* and *Vürst Gabriel*, 1985).





**Boruta, Kazys** | LT | (\*6.1.1905, Kūlokai, Marijampolė region, † 9.3.1965 Vilnius) The most radical and authoritative left-wing Lithuanian writer of the 1920s–1940s, one of the most impulsive, vivacious and rebellious personalities in the history of Lithuanian literature.

Due to his political activities and refusal to conform to the authoritarian regime, in his youth he was arrested and imprisoned more than once. From 1926 he studied at Vienna University, in 1930 he lived in Berlin. He was a political émigré, his books were banned. In 1931, Boruta returned to Lithuania, but in 1933 was sentenced to four years hard labour for his earlier political activities (amnestied in 1935). Having withdrawn from political activities, he devoted himself to literature. In 1941–1946, Boruta was the head of the Literature Museum in Vilnius; during World War II he saved manuscripts of Lithuanian studies and other valuable items from destruction. He rescued Jews. After the war (in 1946) he was arrested as an 'enemy of the people'. He spent three years in the Rasos concentration camp in Vilnius. For almost ten years he could not publish his work, and only in 1956 was he readmitted to the Writers' Union. He remained a principled anticonformist, set against oppression and dictatorship. Boruta was a strong personality and a defender of freedom of conscience.

Published poetry collections: *A-lo!* (Hello!, 1925), *Dainos apie svyruojančius gluosnius, Kryžių Lietuva* (Songs About Weeping Willows, Lithuania of Crosses, both in 1927), *Duona kasdieninė* (Daily Bread, 1934), collections *Eilės ir poems* (Verses and Poems, 1938) and *Suversti arimai* (Turned-Over Ploughlands, 1964); prose: *Drumstas arimų vėjas, Namas Nr 13* (The Turbid Winds of the Ploughlands, House No 13, both in 1928), *Mediniai stebuklai* (Wooden Miracles, 1938), *Saulę ant savo pečių parnešti išėjo* (Gone to Bring the Sun on One's Shoulders, 1940), *Baltaragio malūnas* (Baltaragis'

Mill, 1945, 1962), *Sunkūs paminklai* (Heavy Monuments, 1960), the collection of stylised Lithuanian fairy tales *Dangus griūva* (The Sky is Falling, 1955) and the folkloristic humorous story *Jurgio Paketurio klajonės* (The Wanderings of Jurgis Paketuris, 1963). The intimate autobiographical book about his battle-seasoned young years and his love, *Gyvenimas drauge su draugu* (A Life Together with a Friend), appeared in 1999, many years after the writer's death. He translated works of world classics: *The Good Earth* by Pearl Buck, Ibsen's *Brand* and *Emperor and Galilean*, Aleksei Tolstoy's *Peter the Great*, Schiller's *Wilhelm Tell*, Shakespeare's plays, as well as works by Romain Rolland and Vladimir Korolenko, Russian folk tales. Boruta's Collected Works in ten volumes were published in 1970–1976. A film *Velnio nuotaka* (The Devil's Bride) was made after the novel *Baltaragio malūnas* (1974, directed by Arūnas Žebriūnas); it was made into ballet and musical.

In their youth, leftist members of the avant-garde group under *Trečias frontas* (The Third Front, 1930–1931) magazine sought contacts with progressive authors abroad and in particular with Latvian writers. Boruta, who was the initiator of the magazine, was the first to make contact with the Latvians. While he was living in Riga in 1927, he was close to the poets Linards Laicens, Andrejs Kurcijs and with the future *Trauksme* group. Taking advantage of the more favourable political situation, Boruta's three books and the almanac *Audra* (Storm, illustrated by his friend Niklāvs Strunke) were published in Riga. At the time and later, Boruta translated works by the Latvian poets (Apsesdēls, Kurcijs, Laicens, Jānis Poruks, Jānis Sudrabkalns) and prose writers (Kārlis Skalbe, Ernests Birznieks-Upītis), and Latvian folk songs.

Prominent features of Boruta's work are the ideal of the free individual, the challenge to inert surroundings, masculine power and lyrical and romantic flight. His early works are dominated by a world brimming with anxiety storms and symbols of raging winds. In his works he singles out the male farmhand, the image of the revolutionary element, and demonstrates the power of the 'non-poetic' categorical word. In this way, he directed Lithuanian literature towards modernism, facilitated the consolidation of expressionist poetics, enriched lyrical expression with the stylistics of protest and fury, and instilled the avant-garde programme of activ-

ism. In his later poetry, Boruta pays more attention to universal issues of existence, while the scream is replaced by a more polysemantic and philosophical view. He leans towards the sources of folklore and traditions of Lithuanian culture. In the novel *Mediniai stebuklai*, a flouncing and revolting folk artist, a god carver, is struggling against the selfish and conservative environment of the Lithuanian village. In *Baltaragio malūnas*, based on the motifs from Lithuanian tales and fairy tales about man's fight against evil, the author highlights the tragic nature of human destiny, poeticises romantic love and elevates folk ethical values. He struck on a form that was suitable to his artistic thinking: a deeply mythological perception, ontological reflections and exceptional originality merge into one organic whole. *Baltaragio malūnas*, which stands out in its figurative meaning and suggestion, is considered one of the most beautiful and popular works in Lithuanian literature. *Mediniai stebuklai* and *Baltaragio malūnas* mark the beginning of the Lithuanian poetic novel. | DALIA STRIOGAITĖ

#### Translations

In Belarusian: LSP(1)

In Czech (both transl. by Vojtěch Gaja): *Dřevěné zázraky* (Prague 1978); *Baltaragisův mlýn; Dřevěné zázraky* (Prague 1987, introd. by Radeagast Parolek)

In English: *Wooden Miracles, or The Life and Works of Vincas Dovine* (Chicago 1988, transl. by Milton Stark); AL, GS, ShB, SPWLP

In Esperanto: ELP

In Estonian: *Baltaragise tuulik* (Tallinn 1979, transl. by Ilmar Vananurm)

In German: *Die Mühle des Baltaragis* (Berlin 1970, transl. from Russian by Lieselotte Remané); LPAZJ

In Hungarian: LK

In Icelandic: *Myllan á Bardi eda undarlegir sem urdu hér um árid i Otravatsnheradi* (Reykjavik 1976, transl. by J. Hilmarsson)

In Latvian: *Baltradža dzirnavas, jeb Kas notika viņos laikos Piedruves novadā* (Riga 1974, transl. by Alfons Sukovskis)

In Norwegian: PFL

In Polish: *Młyn Baltaragisa: czyli co się ongiś działo w Paudruwiskiej Krainie* (Warsaw 1986, transl. by Biruta Markuza-Bieniecka and Jerzy Bieniecki); APL, TGMLC, WNPL; *Krasnogruda*, no 13, 2001 (transl. by Czesław Miłosz and Teodor Bujnicki)

In Russian: *Небо рушится* (Moscow, 1959, transl. by S. Marshak et al.), *Тяжелые памятники* (Moscow 1961, transl. by I. Kaplanas), *Приключения Юргиса Пакепуриса: веселые и грустные, лукавые и немудреные были-небылицы, шутки-прибаутки* (Moscow 1965, transl. by L. Mil and D. Epšteinaitė), *Кто вызвал бурю* (Vilnius 1962, 1964, transl. by Marshak), *Мельница Балтарегиса, или что творилось во времена оны в Приудруве* (Moscow 1966, transl. by Yelga Kaktyn), *Ветра вольного воля* (Moscow

1967, introd. by L. Ozerov, transl. by Ozerov et al.), *Деревянные чудеса; Мельница Балтарегиса* (Vilnius 1988, transl. by Kaktyn and E. Borisova-Vetrova); ALSP, JP, LP20

In Serbian: ALP20

His poetry has also been translated into Latvian (transl. by Kazis Duncis, Milda Grinfelde), Estonian (transl. by Aleksis Rannit, Mihkel Loodus) in periodical press.

#### Criticism

Violeta Kelertas, [Review of *Wooden Miracles*], *WLT*, vol 63, no 2, 1989; Vytautas Kubilius, *Kazio Borutos kūryba* (Vilnius 1985); 'Baltaragio malūnas' ir jo byla (Vilnius 2005, comp. by Dalia Striogaitė); Ewa Stryczyńska-Hodyl, *Diabeł w literaturze litewskiej i łotewskiej od połowy XIX do połowy XX wieku* (Poznań 2008).



#### Brazdžionis, Bernardas | LT | (\*7.1.1907

Stebeikėliai, Pasvalys region, †11.7.2002 Los Angeles, USA; buried in Kaunas) One of the most prominent Lithuanian poets of the prewar period, who during World War II and in the postwar years earned a reputation as the nation's herald and bard.

After gymnasium in Biržai, Brazdžionis studied at Vytautas Magnus University. He taught Lithuanian in various schools, worked for Sakalas publishers, and edited various publications. In 1940–1944 he headed the Maironis literary museum. In 1944 he left for the West and lived in Germany, after 1949 in the USA. He was an editor of the Lithuanian Encyclopaedia, and edited the magazine *Lietuvių dienos* (Lithuanian Days). He was the chairman of the Lithuanian Writers' Society in 1961–1965 and in 1980–1983.

White still at school he published his first books, the poetry collection *Baltosios dienos* (The White Days, 1926) and the poem *Verkiantis vergas* (The Weeping Slave, 1928). His poetry books *Amžinas žydas* (The Eternal Jew, 1931), *Krintančios žvaigždės* (Falling Stars, 1933), *Ženklai ir stebuklai* (Omens and Miracles, 1936), *Kunigaikščių miestas* (The City of Dukes, 1938, awarded the State Prize) were published before the war. During the years of German occupation



he published the poetry collections *Šaukiu aš tautą* (I Call the Nation, 1942), *Iš sudužusio laivo* (From a Shipwreck, 1943), *Per pasaulį keliauja žmogus* (A Man is Wandering Across the World, 1943). He published five poetry collections abroad, among them *Didžioji kryžkelė* (The Great Crossroads, 1953, awarded the Prize of the Lithuanian Writers' Society) and the cycle of lyrical and satirical verse *Vaidila Valiūnas* (1982). A couple of selections of his poetry have been published in independent Lithuania. The 1989 edition of his poetry, *Poezijos pilnatis* (Full Moon of Poetry), was printed in a record number of 125,000 copies. Under the pseudonym of Vytė Nemunėlis he published several poetry collections for children: *Mažųjų pasaulis* (The World of the Little Ones, 1931), *Kiškio kopūstai* (Shamrock, 1936); *Vyrai ir pipirai* (Big and Small, 1938), and others. His poem *Meškiukas Rudnosiukas* (The Little Brown-Nosed Bear, 1938) became a classic work of Lithuanian children's literature. Brazdžionis also wrote the essay *Lietuvių vaikų literatūra* (Lithuanian Children's Literature, 1943).

Brazdžionis' whole work is dominated by two central themes, religious and patriotic. The poet's prewar work abounds in biblical motifs, especially from the Old Testament, and religious and liturgical images that are combined with motifs of urban culture and folklore paraphrases. Eschatological and catastrophic moods prevail. The collection *Amžinas žydas* stands out in his early work. Here, the subject is figuring out his relation with God, painfully and problematically, and in a manner that is probably the most interesting in entire Lithuanian poetry (challenge, provocation and blasphemy are frequent). The poet mixes a high style (psalm, hymn) with a low style, and does not avoid the avant-garde. In poetry that at the time was striving towards melodious variety, Brazdžionis' work stood out in its melodious monotony. In his later prewar collections, the position of the poet-herald starts taking shape, the stylistics of rhetoric takes root (it is very suitable for public recital), and the declaration of universal truths overshadows the individual relation with God. The motifs of a traveller, a journey and a blind man recur. The fate of the nation and the homeland become the central theme of his wartime poetry, while the role of herald and reviver of the nation becomes the main stance of the subject. Rhetorical intonations grow stronger and often turn into open polemics. The books published abroad

continue this line: the themes of the fate of an enslaved nation and homesickness remain central, rhetoric prevails, and sentimentality is not avoided. Brazdžionis' openly patriotic, declamatory poetry was very popular in Lithuania during the period of the National Revival (1989–1991). However, due to these particular qualities, émigré poets of later generations doubted the aesthetic value of his late poetry, as they considered the poet's voiced relation to the homeland as unproblematic; literary critics also see it as weaker than his early poetry. In the context of his austere, declamatory and rhetorical lyricism, his poetry for children stands out as melodious, humorous and tangible. | DALIA SATKAUSKYTĖ

### Translations

In Croatian: *Forum*, 2006, no 7/9 (transl. by Mirjana Bračko)

In English: *Roads and Crossroads* (Lemont 2002, transl. by Živilė Gimbutas, Birutė Putrius-Serota, Jūra Avizienis, Algirdas Žolynas, Aušra Kubilius, Auksuolė Rubavičiūtė and Demi Jonaitis); GO, LIHOW, LPB, LWW, 'ShB, SPWLP; Vilnius, Summer 1997 (transl. by Antanas Danielius)

In Esperanto: ELP

In German: LL

In Polish: *Tysiąc obrazów* (Kaunas 1992, transl. by Matilda Stempkowska); APL, WNPL

In Russian: *Вильнюс*, 1990, no 1 (transl. by Georgy Yefremov), *DN*, 2005, no 12 (transl. by Yelena Pecherskaya),

*Статус-кво*, 2007, no 4 (transl. by Yefremov)

### Criticism

Rimvydas Šilbajoris, *Perfection of Exile: Fourteen Contemporary Lithuanian Writers* (Norman 1970), pp 302–318; Valentinas Sventickas, 'Writing Not for Writing's Sake', Vilnius, Summer 1997, pp 15–20; Vytautas Kubilius, *Literatur in Freiheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 72–76; Евгений Шкляр, 'Пути молодых в литовской литературе, I: Бернард Браздзионис', *Наше Эхо*, 14.7.1931.



**Baziūnas, Vladas** | LT | (\*17.2.1952 Pasvalys) A poet, translator, essayist and photographer. Baziūnas' poetry is distinguished by the Baltic

archaism of the world-view and linguistic expression. He is one of the best translators of Latvian poetry, and one of the most active promoters of Latvian culture in Lithuania. He is a holder of numerous Lithuanian awards (Jotvingiai, 2003, and others), Lithuanian and Ukrainian award of Taras Shevchenko Foundation (2002), Latvian award Literatūras Gada balva 2005 (Literary Award of the Year) and international poetry festival awards (for example, Kristal Vilenice [Crystal Vilenica] in 2005).

In 1972, Braziūnas graduated from Vilnius University, where he studied journalism, and in 1997 he graduated in Lithuanian studies from the same university. He worked on the editorial boards of various newspapers and magazines, and since 1996 he has been a professional poet and translator. Together with foreign writers, Braziūnas is involved in the international project *Babylonia* ([www.babylonia.com.mk](http://www.babylonia.com.mk)) and has localised the project's website in Lithuanian. He is a founding member of the Central European movement of poets *Cap à l'Est*, which unites poets communicating in French, and is one of the founders of the international *Magnus Ducatus Poesis* (Grand Duchy of Poetry).

He has published the poetry collections *Slenka žaibas* (Lightning on the Move, 1983), *Voro stulpas* (The Spider's Pillar, 1986), *Suopiai grėžia dangų* (Buzzards Drilling the Sky, 1988), *Užkalbėti juodą sraują* (Enchanting the Black Stream, 1989), *Išėinančios pušys* (The Leaving Pines, 1992), *Alkanoji linksniuotė* (The Hungry Declension, 1993), *Užkalinėti* (Nailing Up, 1998), *Ant balto dugno* (At the White Depth, 1999), *lėmeilėmeilėmeilė* (velovelovelove, 2002), *būtas is nebaigtinis = imparfait* (Imperfect, in Lithuanian and French, transl. by Genovaitė Dručkutė, 2003), *Saula prė laidos* (The Sun Close to Setting; poetry in Aukštaitian dialect, with a CD, 2008), *Priedainė* (Burden; verses and translations from Latvian, 2008), poem *Karilionas tūkstančiui ir vienai aušrai* (A Carillion for One Thousand and One Dawns, 2003), selections *iš naminio audimo dainos* (From the Song of Home-Woven Cloth, with a CD, 2005) and *vakar yra rytoj* (Yesterday Is Tomorrow, with 2 CD, 2007, comp. and introduc. by Elena Baliutytė), the poetry book for children *Uosio kuosos* (Jackdaws of the Ash Tree, 2007).

From Latvian, he has translated Ojārs Mednis' exile diary (in the collection *Amžino jšalo zemėje* [In

the Land of Eternal Frost], 1989), Jānis Rokpelnis' poetry collection *Lirika = Lyrika* (2005), Juris Kronbergs' collection *Vilks Vienacis = Vilkas Vienakis* (with a CD, 2008), together with Sigitas Geda and Kęstutis Nastopka, Uldis Bērziņš' collection *Kukaiņu soli = Vabzdžių žingsniai* (The Footsteps of Insects, 1997), together with Geda and Jonas Strielkūnas, Knuts Skujenieks' collection *Es pabiju tālos ciemos = Aš esu toli viešėjęs* (I've Visited Far, 2004); from Polish, Alicja Rybalko's poetry selection *Wiersze = Eilėraščiai* (Poems, 2003), and from German and Berndeutsch, together with Markus Roduner, Kurt Marti's poetry collection *Da geht ein Mensch / Dert geit e Mönsch = Štai eina žmogus / Va ain žmogs* (2004; into Lithuanian and Aukštaitian dialect). He also translates poetry by Belarusian, Ukrainian and French poets, and poets from other countries, and has compiled several anthologies and books.

Braziūnas' poetry continues the tradition of agrarian culture, which in his case stands out in its prominent Baltic substratum. It is characterised by an epic time and an epic collective subject, as well as by a mythical world-view where the subject is the imperfect tense, and not an individual. The present and history, to which Braziūnas pays exceptional attention, also become part of the myth. The myth plane correlates peculiarly with the poem's archaic linguistic expression. One could even maintain that the language itself, with the prominent echo of Baltic mythology and the parent language (the collections *Alkanoji linksniuotė*, *Užkalinėti*, *lėmeilėmeilėmeile*), has become the subject. The spectrum of Braziūnas' poetic language spans from his native dialect (that of north of Panevėžys in central Lithuania) to common words of the Baltic substratum, and finally to signs of the Indo-European parent language. In his poetry, the kinship with the Latvians and their culture manifests itself primarily in linguistic 'actions' and the community of Baltic words. Braziūnas supports the idea of writing poetry in dialect (he has translated some poetry by the Swiss poet Kurt Marti, who wrote in the German dialect of Berne, into his own dialect).

Two opposing beginnings blend in Braziūnas' work: the conservative nature of the world-view, archaic lexicon and modern expression; rhymed and phonetically instrumented quatrain and complicated rhythm; the impression of tuneless, vicious and choky poetry, and five musical awards



to songs written to his lyric; folk motifs and post-modern creative projects (in the composition *Iš naminio audimo dainos*, created with the composer Algirdas Klova, the poet's voice can be heard against the background of folk music).

Braziūnas' poetry does not have a defined centre: the key structural element is sound and the syllable, and that is why individual pieces can be used in other works (the historical poem *Karilionas tūkstančiui ir vienai aušrai*) or for the creation of new 'compositions'. As a creator, Braziūnas is a highly social and active citizen of his time. As a student, he was a constant participant in folklore expeditions; he has written numerous essays on the ecology of nature and culture, and at present he is the initiator of various cultural projects. |

ELENA BALIUTYTĖ

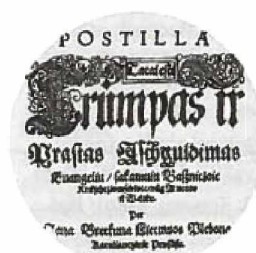
### Translations

- In Belarusian: MDP; *Новы час*, 16–22.7.2007 (transl. by Andrey Khadanovich)
- In Bulgarian: *Поезия* (Sofia 2005, transl. by Aksiniya Mikhailova); ASLP; *Български писател*, 14.5.2003 (transl. by Mikhailova)
- In Croatian (all transl. by Mirjana Bračko): *Forum*, 2000, no 1/3, *Nova Istra*, 2002, no 2/3, *Poezija*, 2006, no 3/4
- In English: 12LP; *Vilnius*, Summer 2001 (transl. by Antanas Danielius), *PDR* 2002, 2004 and 2005 (transl. by Jonas Zdanys), *VilniusR*, no 23, 2008 (transl. by Zdanys)
- In French: *Grandes sont les nuits* (Paris 2007, transl. by Genovaitė Dručkutė, Asta Uosytė-Būčienė and Marc Fontana); *CaL*, no 8, 2007 (transl. by Jean-Claude Lefebvre)
- In Georgian: TLP, UN
- In German: 12LP
- In Italian: MPLSN(2)
- In Latvian: *Zemturis*, 16.8.1996 (transl. by Oskars Seiksts)
- In Latvian: DBV, LLDD; *DzD* 1991 (transl. by Pēters Brūveris), *Grāmata*, 1992, no 4 (transl. by Brūveris), *Literatūra. Māksla. Mēs*, 17.9.1998 (transl. by Brūveris and Knuts Skujenieks), *Karogs*, 2002, no 6 and 2004, no 7 (transl. by Brūveris)
- In Polish: SM, KW, MDP; *Znad Wilii*, 2005, no 2 (transl. by Teresa Dalecka) and 2006, no 3 (transl. by Romuald Mieczkowski); *DekL*, 2005, no 2 (transl. by Dalecka)
- In Romanian: *Steaua*, 2002, no 7 (transl. by Ruxandra Cereanu and Alexandru Matei); *Sud-Est cultural*, 2004, no 2 (transl. by Irina Nechit)
- In Russian: AsovP, MDP, 12LP; *LTLit*, 1987, no 7 (transl. by Vitaly Asovsky), *Вильнюс*, 1991, no 2 (transl. by Valery Izegov and Asovsky), *Вильнюс*, 1992, no 7 (transl. by Asovsky and Mikhail Dvinsky), *Вильнюс*, 1996, no 2 (transl. by Izegov)
- In Slovenian: *Vilenica* 2005 (transl. by Klemen Pisk)
- In Swedish: LD
- In Ukrainian: MDP
- Multilingual: *velke sú noci = grandes sont les nuits = naktys yra didelės* (Bratislava 2006, comp. and ed. by Miroslava Vallová, transl. into Slovak from French by Jozef

Mihalkovič, Albert Marenčin and Stanislav Vallo; into French by Genovaitė Dručkutė, Asta Uosytė-Būčienė, Marc Fontana and Jasmine Jacq). Translations of Braziūnas' poetry republished in <http://vladas.braziunas.net/>.

### Criticism

Nadija Neporožnja, 'Eldorado litavskih pjesnika', *Hrvatsko slovo*, 2. 7.1999; Idem, 'Litva kakvu je volim', *Nova Istra*, 2002, no 2/3, pp 234–235; Romas Daugirdas, 'Miry Collection', *VilniusR*, vo 13, 2003, pp 91–92; Elena Baliutytė, 'The Citizen of the Empire of Poetry', *VilniusR*, no 23, 2008, pp 52–56; Skirmantas Valentas, 'Poetische Baltistik: Öffnungen der Poesie von V. Braziūnas', *Lituanistica*, 2007, no 1(69), pp 101–102; Bernard Noël, 'Grandes sont les nuits', *Diérèse*, no 39, 2008; 'Katrai paudzei savs' [an interview], *Karogs*, 2004, no 7, pp 137–140; Skirmantas Valentas, *Mėlynajo) nūlio lingvistika Vlado Braziūno ir Sigito Gedos poezijoje* (Vilnius 2007); Скирмантас Валянтас, 'Реконструкция вавилонской грамматики в поэтических текстах (опыт литовской поэзии)', in: *Семиотика и Авангард* (Moscow 2006, ed. by Y. Stepanov et al.), pp 914–951; Idem, 'В поисках потерянной традиции: поэтическая балтистика', *Балто-славянские исследования*, vol XVIII, 2008, pp 212–239; Надія Непорожня, 'Весна і літо української поезії в Литві', *Наше слово* [Warsaw], 10.17.24.9.2000.



**Bretkūnas, Jonas** | LT | (German Johannes Bretke, Latin Johannes Bretkius; \*1536 Bambliai near Friedland [at present, Pravdinsk, Kaliningrad region, Russia], †1602 Karaliaučius [at present, Kaliningrad, Russia]) One of the best-known figures of the Renaissance, a translator of the Bible and editor of religious works, the father of the Lithuanian literary language, and a historian.

At a school in Friedland he received the foundations for his university studies. In 1555–1556 he studied theology at the University of Königsberg, and from 1557 at Wittenberg University; in 1562, he returned to Prussia and was appointed Evangelical Lutheran pastor in Labguva (at present Polesk). From 1587 till his death he was the pastor of the Lithuanian parish in Königsberg. He died of the plague.

The larger part of Bretkūnas' work remained in manuscript form. This includes *Biblia tatai esti Wijas Schwentas Raftas*, the translation of all the books of the Bible (1579–1590) that earned Bretkūnas the reputation of the 'Lithuanian Luther', and *Chronicon des Landes Preussen*. His most significant published work is the collection, in two parts, of semi-original sermons *Postilla* (1591). He also prepared the hymnal *Giesmes Duchauos* (1589), *Kollectas* (1589), the first prayer book published as a separate book in Lithuanian, and a hymnal with music *Kancionalas* (1589). He made use of Martynas Mažvydas' legacy while working on the three latter books. Bretkūnas' *Rinktiniai raštai* (Selected Writings) was published in 1983 (ed. by Jonas Palionis and Julija Žukauskaitė). At present Bretkūnas' work is researched in Lithuania and Germany with the application of computerised textual analysis and a critical edition of Bretkūnas' manuscript is being prepared.

The spoken language was the source of Bretkūnas' work. His texts are characterised by their purity of expression, conciseness and clarity. As for the richness of the language, it was not surpassed until Kristijonas Donelaitis. Hyperbole, popular comparisons, vivid verbs, rows of synonyms, diminutive and hypocoristic noun forms are inherent in his style, his favourite rhetoric figure being the anaphora. His manuscript of the Bible consists of 1,908 sheets bound in eight books. While translating it, Bretkūnas made use of Luther's German translation, and compared it with Latin and Greek sources. In his lexicon he avoided barbarisms, and tried not to use descriptions; instead, he searched for Lithuanian equivalents and created textual neologisms, some of which took root. In his attempts to convey the meaning of the text accurately and fluently, he managed to preserve the work's Oriental spirit and to bring it closer to the Western perception. Bretkūnas can justly be considered the first Lithuanian philologist, because he worked at a time when a grammar of the Lithuanian language had not been written yet, and no dictionaries existed. A multitude of variants of lexical and grammatical forms recorded in the text (not only in *marginē*) reflect the crystallisation of the emerging written Lithuanian. Due to the texts of diverse content, this manuscript discloses the peculiarities of Lithuanian dialects (especially the Prussian ones) more brightly and broadly than Bretkūnas' other

religious works. The work made a contribution to the formation of a Christian Lithuanian lexicon and ecclesiastical Lithuanian; it was significant in the formation of the style of Lithuanian writing and in the evolution of the standard language. *Postilla* was the first printed collection of sermons (almost 1,000 pages) in Lithuanian. It abounds in social and historical realia; the text is written in a lively spoken language, in a simple style with rhetorical elements, and is based on a principle of coordination of dialects. It is a valuable piece of Lithuanian writing of the late 16th century, providing ample material for Baltic and Indo-European studies. | LIUCIJA CITAVIČIUTĖ

### Criticism

Antanas Klimas, [Review of *Rinktiniai raštai*], *Lituanus*, vol 29, no 4, pp 71–74; William R. Schmalstieg, [Review of facsimile edition of *Psalteras* and *Navias Testamentas*], *Lituanus*, vol 39, no 3, 1993, pp 82–84; 'The Lithuanian translation of the Bible is four hundred years old', *VilniusR*, no 13, 2003, pp 97–100; Rainer Eckert, 'Phrase and idiom in Bretke's Old Lithuanian Bible', in: *Studies in Baltic and Indo-European linguistics* (Amsterdam 2004), pp 51–62; Wiktor Falkenhahn, *Der Übersetzer der litauischen Bibel Johannes Bretke und seine Helfer* (Königsberg; Berlin 1941); Jan Peter Locher, 'Beobachtungen zu baltisch tauta, besonders bei Bretkūnas', in: *Balten-Slaven-Deutsche: Aspekte und Perspektiven kultureller Kontakte*, Münster 1999, pp 119–129; Jochen D. Range, 'Johannes Bretke – 400 Jahre Litauische Bibel', *Baltische Rundschau*, 2002, no 11, pp 1, 10; Stephan Kessler, 'Noch einmal zum "Giesmių giesmė Salomono" der Bretkeschen Bibelhandschrift', *Tiltai*, no 27, 2005, pp 51–60; Йонас Палёнис, *От Мажвидаса до Видунаса* (Vilnius 1999), pp 23–31; Виктория Вайткявичюте, 'Библии на литовском языке – 400 лет', *Вильнюс*, no 167, 2003, pp 96–99.



**Briedis, Leons** | LV | (\*16.12.1949 Madona region) Poet and translator. Briedis has received an award from the Romanian Writers Association for popularizing Romanian literature (1991), the Latvian Ministry of Culture Award (1992), and the Soros Foundation Latvia Social Harmony Award (1997).



Briedis attended the Faculty of History and Philology at the University of Latvia (1968–1970) but was expelled for writing poems on Latvian subjects. He next studied Spanish language and literature at the University of Chisinau (1972–1974), and attended the Highest Courses of Literature at the Maxim Gorky Institute of Literature (1977–1979). He worked as the head of the Poetry Department of the newspaper *Literatūra un Māksla* (1979, 1986–1987), and was editor-in-chief of the magazine *Grāmata* (1989–1991). Leons Briedis was the founder of the magazine *Kentaurs XXI* in 1992. He also owns the publishing house Minerva. He has been a member of the Latvian Writers Union since 1974, and a member of the Latvian PEN Club. He is a founder of the Association of Romanian Cultural Organisations and the Association of Latvian National Culture Organisations.

Briedis' work has been published since 1965. Collections of poems: *Liepas koks, zalkša asins* (The Lindentree, the Blood of the Grass-Snake, 1974), *Laiks met ēnu* (Time Casts a Shadow, 1977), *Aizejošais loks* (The Departing Curve, 1981), *Pēdjāņi* (After Midsummer Night, 1983), *Būtības dārzs* (The Garden of Essence, 1987), *Gāju dvēselīte* (The Passing Soul, 1988), *Saulrieta koks* (The Tree of Sunset, 1994), *Svētdien vidū mūžības* (On a Sunday Amid Eternity, 1994), *Negatīvā brīvība* (Negative Freedom, 1996), *Bezdzibens eņģelis* (Angel of Abyss, 1996). A collection of essays, *Nidas* (1982). He has written collections of poems for children: *Atjāj zaķis, sarkanbārdis* (A Red-Bearded Rabbit Comes on Horseback, 1978), *Kamēr gliemeža nebija mājās* (While the Snail was not at Home, 1984), *Ūsainā puķe* (The Whiskered Flower, 1990). The poem *Nāriņa* (Little Mermaid, 1982) uses elements of Hans Christian Andersen's fairytale. Literary fairytales are compiled in the collection, *Mazais, mazītiņais* (The Teeny-Weeny, 1986). Translations, mainly from Romance languages (Moldovan, Portuguese, Spanish, French), are published in anthologies, selections translated from Romanian have been published in separate books, *The True Words* by Tudor Arghezi (1975), *Nothing is Different* by Nichita Stănescu (1977), *The Seller of Grasshoppers* by Lucian Blaga (1982), *The Hour of the Snows* by Ana Blandiana (1989), and a selection of contemporary Moldovan poetry *From the Rosy Hills* (1979 in collaboration with others). *From Portuguese, The Lost Garden* by Fernando

Pessoa (1983), from Spanish lyrical prose of Juan Ramón Jiménez, Platero and I (1988), from Italian sonnets by Francesco Petrarca, *The Early Renaissance* (1981, in collaboration with others).

Briedis' creative work is not noted for sudden change. It is steady, each new collection is a natural continuation of what went before, but 'supplemented with new experiences. It is a tremendous concentration on his own identity. The distance between the literary hero and the true 'I' tends to shrink to practically nothing; however, he likes to stand at a distance in an intellectual space. Like the poetry of many Latvian romantics, Briedis' poetry, too, is emotionally expressive. It is poetry of dynamic tension, fixating changes of different feelings and moods. Images characteristic of romantic poetry are dominant – the stars, the heavens, the sun, ships, distance and birds. Also mother, home, trees, the land and grass as an indirect reminder of a link with reality. Characteristic of Briedis is a regard for the giver of life, woman/mother. In turn, pain is a necessary component of self-development and of the individual, because a person's spiritual strength is hardened by adversity, while ease endangers, even destroys it. The traditional signs of romantic poetry co-exist well in Briedis' poetry with images characteristic of folklore: grass-snakes, snakes, toads, foals and others, as well as incantations. A synthesis of classic traditions and elements of folklore, enriched by the experience of world culture gained in the intensive work of translating poetry, is one of the prerequisites of the poet's original poetry, characterized by complex, polysemantic, at times even daring, metaphors, at the same time retaining traditional systems of rhyming. In the 1990s his poetry begins to show sombre, taciturn, at times even fatal, intonations. Ever more often he calls on God, which is neither the God of Christians, nor the kind God of folklore, although somewhat similar to both. The timing in Briedis' poetry reminds one of the moment before the creation of the world. He considers nature as a bottomless reservoir of metaphor, thus any meaning linked to nature has immense 'literary experience', and in his poetry this experience is freed enviably easily and elegantly. |

EVA EGLĀJA-KRISTSONE

### Translations

In Bulgarian: ACL

In Czech: LD

In English: ABKT

In Estonian: LULV

In German: SLL; *Zeitschrift für Literatur*, no 57, 1993

In Lithuanian: MAP, ValKA; in: Gediminas Jokimaitis, *Žiemos bijūnai* (Vilnius 1988), *PDR* 1990–1999 (transl. by Giedrė Šlapelytė), *Baltija* 1996 (transl. by Stasys Jonauskas), *Baltija* 2000 (transl. by Rimantas Kmita), *LirM*, 17.1.2003 (transl. by Raminta Žilinskaitė), *Naujoji Romuva*, 2004, no 3 (transl. by Vladas Braziūnas), *PDR* 2007 (transl. by Erika Drungytė), *LirM*, 12.9.2008 (transl. by Arvydas Valionis)

In Russian: *Писле Иванова дня* (Moscow 1986, transl. by L. Osipova); МРР

In Swedish: LeD, NROV

In Ukrainian: ZLB

### Criticism

Silvestras Gaižiūnas, 'The Motif of Mermaid in Baltic Literatures (Karlis Skälbe, Maironis, Leons Briedis, Aspazija, Kazys Puida, Violeta Palčinskaitė)', in: Johan de Mylius, Aage Jørgensen and Viggo Hjørnager Pedersen (eds.), *Hans Christian Andersen: Between Children's Literature and Adult Literature* (Odense 2005), pp 237–243; Kęstutis Nastopka, 'Latvių poezija iš arčiau', in: *Šiuolaikinės poezijos problemos* (comp. by Viktorija Daujotytė, Vilnius 1977), pp 133–150.



### Brigadere, Anna | LV | (\*1.10.1861

Kalnaižiņa [later Tērvete], †25.6.1933 Tērvete)

A writer who established the genre of fairytale plays in Latvian drama. She wrote short stories, plays, poetry, and a novel *Kvēlošā lokā* (Within a Fiery Circle, 1928) on the fight for Latvia's independence.

Anna Brigadere spent her childhood in Kalnaižiņa (the Zemgale region of Latvia), where her parents were farmworkers. She attended Kalnaižiņa and Kroņauce parish schools (1871–1875). After her father's death, she and her mother lived with her sister in Jelgava, where she helped her sister with her seamstress jobs. Later she lived with her sister's family in Ventspils. Around 1880, Anna Brigadere moved to Riga where she worked as a clerk in her brother's shop. Between 1882 and 1884 she worked in Moscow and Yaroslavl as a private tutor and governess. She returned to Riga in 1884, attended a one-year course for teachers, obtained

a private tutor's certificate and worked for a German family. Starting in 1897, she became engaged in writing only. Between 1915 and 1917 she fled the war to Moscow. From 1922 onwards she lived in Riga, and spent the summers at her home in Tērvete, where she died in 1933.

Anna Brigadere wrote her first story, *Slimnīcā* (In the Hospital), around 1893. Brigadere's first work published in book form was *Vecā Karlīne* (Old Karlīne, 1897). Her prose written during the following decades was compiled in collections: *Dzelzs dūre* (The Iron Fist, 1921), *Mare un citi stāsti* (Mare and Other Stories, 1921), *Pīpes galviņa un citi stāsti* (The Pipe Bowl and Other Stories, 1921), *Pirms pēdējā zvana un citi stāsti* (Before the Last Bell and Other Stories, 1921), *Patversmē, Kristīnes stāsts* (At Home, the Story of Kristīne, 1923), *Viegli un citi stāsti* (Easy and Other Stories, 1923), *Vīra māte* (The Mother-in-Law, 1923), *Rudens migla* (Autumn Fog, 1924), *Balibulaks* (1925), *Brauciens naktī* (The Night Trip, 1925), *Pēdas* (Tracks, 1925), *Zvērests* (The Oath, 1925), *Drebošas sirdis* (The Trembling Hearts, 1925). Brigadere wrote novels: *Kvēlošā lokā* (Within a Fiery Circle, 1928), *Klusie varoņi* (The Silent Heroes, 1933), *Dievs, Daba, Darbs* (Trilogy – God, Nature, Work, 1926), *Skarbos vējos* (In Harsh Winds, 1930), *Akmeņu sprostā* (In a Cage of Rocks, 1933). Plays: *Atkalredzēšanās* (The Reunion, 1901), *Ritenis* (The Wheel, 1904), *Ausmā* (At Dawn, 1907), *Ceļa jūtis* (Waiting to Go, 1907), *Čaukstenes* (The Gossipers, 1907), *Pazaudētais šņaudaugs* (The Lost Handkerchief, 1907), *Pie latviešu miljonāra* (The Latvian Millionaire, 1909), *Zvanīgs zvārgulis* (A Ringing Bell, 1909), *Vētras ziedi* (Flowers of the Storm, 1913), *Raudupiete* (1914), *Mazā māja* (The Small House, 1920), *Ilga* (1920), *Heteras mantojums* (The Legacy of Hetaera, 1924), *Sievu kari ar Beelzebulu. Lielais loms* (The Women's Wars with Beelzebub. The Big Catch, 1925), *Lolitas brīnumputns* (Lolita's Magic Bird, 1926), *Dievišķā seja* (The Divine Face, 1926), *Sniegputenī* (In a Snowstorm, 1927), *Izredzētais* (The Chosen One, 1928), *Kad sievas spēkojas* (When Women Wrestle, 1929), *Šuvējas sapnis* (The Seamstress' Dream, 1930), *Karaliene Jāna* (Queen Jāna, 1932), *Pastari* (The Last Born, 1932). Poetry: *Dzejas* (Poems, 1913), *Spēka dēls. Varoņteika* (The Strong Son. A Hero's Tale, 1917), *Kalnāli* (Mountain Peaks, 1934). Brigadere's collected works in 20 volumes (1912–1930), and in 6 volumes (1–6, 1993–2004).



In Latvian literature she first became known as a writer of stories. She continued the traditions of the realistic story in Latvian prose, portraying city and rural people of different strata. At the centre of her stories, Brigadere usually sets a woman, showing her psychology, and emphasizing her spiritual strength, but at the same time also showing the destructive nature of life and a yearning for love. In her work she portrays especially acutely the psychology of children. The child is drawn as a morally strong personality, able to accept serenely even death. Her stories are characterized by much dialogue, a contained drama, and a laconic, rapid plot, often involving the narrator of events.

The novel *Kvēlošā lokā* tells of the history of Latvia from the start of World War I to the time the Republic of Latvia was established. Here, the author openly criticizes social-democratic and communist views, showing through the fates of people the anti-humane nature of these views and activities. The extensive historic material of the novel is dominated by ethical considerations. In Latvian literature, the most significant contribution made by Anna Brigadere is her fairytale plays (dramas), showing the growth of personalities by learning basic ethical values *Sprīdītis* (1903), *Maija and Paija* (1921) and learning about the power of love *Princese Gundega un karalis Brusubārda* (Princess Gundega and King Brusubārda, 1912). The basic composition of the plays is formed by the adventures of the heroes, and the plays make extensive use of folklore characters, motifs and scenes. Brigadere also wrote realistic plays and plays based on legends, which emphasize that the road to harmony must be reached through pain and suffering, and that society needs a new modern type of woman, merging the feminine aspects, intellect and a mother's instinct. At times, the ideas of the plays do not adapt organically to the choice of action and characters. At the centre of her comedies, there are issues of marriage and alcoholism in rural and urban environments.

Her poetry is dominated by patriotic motifs, emphasizing the need to sacrifice oneself to the independence of Latvia, and motifs of love and nature. In the collection *Kalnāli* the relationship between man and God is significant. In its form, Brigadere's poetry is traditional, distant and observant.

In the title of the autobiographical trilogy *Dievs, Daba, Darbs* the author postulates the three main values of the Latvian wisdom of life, and in the stories tells of the transforming of a small, bristly and introvert working-class girl into a creative personality. | IEVA KALNIŅA

#### Translations

- In English: *Spriedēts* (Riga 1993, transl. by T. A. Dankers Wilder); \*GS  
 In Estonian: *Põialpoiss: Muinasjutt seitsmes pildis* (Tallinn 1927, transl. by Karl Aben), *Karjapäev* (Tartu 1929, transl. by K. Kirde), *Suur saak: Lõbumäng viies vaatuses* (Tallinn 1934, transl. by Mart Pukits)  
 In German: *Sprīdītis* (Riga 1922, transl. by E. Eckhardt-Skalberg), *Der Sohn der Kraft: Eine Lettische Heldensage* (1927, transl. by W. Guenther), *Mare* (Riga 1941)  
 In Lithuanian: *Nykštukas* (Kaunas 1933, transl. by J. Pakalkis; Vilnius 1958, transl. by Eugenijus Matuzevičius), *Jaunikis* (Vilnius 1971, transl. by Aleksandras Žirgulyš); ILL24, LN  
 In Russian: *Боз, природа, труд* (Riga 1981, transl. by Z. Ezite), *Жар-птица Лолиты* (Riga 1986, transl. by I. Cherevichnik), *Cnpудum* (Riga, without year, transl. by B. Jakovleva)

#### Criticism

Sandra Meškova, 'Two Mothers of Latvian Literature: Aspazija and Anna Brigadere', *JBS*, vol 34, no 3, 2003, pp 276–297;  
 Audronė Žentelytė, 'Meilės vaivorykštė virš Latvijos ir Lietuvos: Meilės semantika XX a. pradžios baltų moterų prozoje', *LitM*, 13, 20, 27.11 and 4.12.1993.



**Brūveris, Pēters** | LV | (\*24.4.1957 Riga) Poet and translator. Brūveris is a representative of the so-called Elsbergs generation, whose poetry sensitively seizes present social vibrations and presents the common ancient history of the Balts in an epic manner. He was the first laureate of the Klāvs Elsbergs Award (1987), received the Press House Literary Award (2000 and 2001), the Poetry Day Award (2001 and 2005), the Baltic Assembly Award (2004), the Annual Prize for Literature and Ojārs Vācietis Award (both 2006).

Brūveris graduated from the Faculty of Culture and Art Sciences of the Latvian State Conservatory,

Department of Cultural Work (1980). He worked at various jobs, including literary consultant for the newspaper *Latvijas Jaunatne* (1989–1991), editor of the magazine *Vīri* (1995), editor at the publishing house Daugava (1996–1997) and others, while being a freelance poet.

Pēters Brūveris has been publishing his work since 1977. Collections of poetry: *Melnais strazds, sarkanie ķirši* (Blackbird, Red Cherries, 1987), *Dzintara galvaskausi* (Amber Skulls, 1991), *Sēdēju parkā uz sola* (I Sat on a Bench in the Park, 1994, includes translations), *Sirdī melnajam putnam lizda* (The Black Bird's Nest at Heart, 1995), *Ziedi zaudētājiem!* (Flowers for the Losers!, 1999), *Mīl mani Dievs* (God Loves Me, 2000, both include translations), *Valodas ainava* (The Language Landscape, 2004), *Aiz stikla* (Behind the Glass, 2006, with verse in translation). He has also written for children: a fairytale *Kā lauku pele pie pilsētas peles brauca* (How the Country Mouse Went to Visit the City Mouse, 1986) and a collection of poems, *Glīmezis un Cīrulīte* (The Snail and the Lark, 1995), *Katrs savu dzīvi dzīvo* (We all Live our own Life, 1997), *Sīli, vai tu mani mīli?* (Hey, Do you love me, Jay?, 2000), *Groziņvakars Grīziņkalnā* (Potluck at Grīziņkalns, 2000), *Katram mazam putniņam...* (For Every Little Bird..., 2002) and *Brīnumdzejoļi* (Wonderverses) and *Labas uzvedības ābece* (The ABC of Good Behavior, both 2006). Brūveris has also written lyrics for musicals and plays. Brūveris has translated from the Azerbaijani language a collection of folk tales, *The Secret of Friendship* (*Draudzības noslēpums*, 1989), Azerbaijani folk songs), the Turkish a collection of poems *Courtyards Full of Doves* (*Baložu pilni pagalmi*, 1988, together with Uldis Bērziņš), German (Georg Trakl), Russian (Alexey Kruchonikh), Lithuanian (Kazys Binkis, Vincas Mykolaitis-Putinas, Vladas Braziūnas, Sigita Geda, Kornelijus Platelis, Henrikas Radauskas, Alfonsas Nyka-Niliūnas, Tomas Venclova, Henrikas Nagys and others), as well as Gagauz, Osetin, Mordovian, and Crimean Tatar folk songs, and the ritual texts of Tuva shamans.

The poetry of Pēters Brūveris is characterised by unity and wholeness, effected by two preconditions. His collections of poems, while independent and in their composition well thought-out poetic units, form a unified fabric of text. Motifs and images are repeated and varied, they gain new meanings in new situations. They are enlarged,

develop, also empty themselves, giving room to new images and motifs. Secondly, it is important for Brūveris to see personalities (the poetic 'I') and the world in a historic dimension: he weaves into his own time signs of the past, and in the past he also sees the poetic 'I'. Brūveris' poetry presents a deeply felt commonality of the fate of the Balts: Old Prussians, Jatvings and Galinds come to life in epic visions. Social feelings and emotional experiences, too, are important to Brūveris. The personality of the stagnation period lives in inner exile. It is alienated, numb, almost dead. His world-view is formed by opposites: nature–civilization, we–they (alien force), present–past, childhood–adult world, and furthermore, each couple is described not from the ethical side but rather by the categories alive–dead. To describe the world and the poetic 'I', Brūveris makes use of the poetry of the ugly, a density of metaphors, expressionistically intensified imagery. It is only the historic memory and the necessity to preserve it that stops the erosion of the soul. The post-socialism situation marks a break in the poet's world-view and forces him to look for a new identity – to change from being an opponent of the alien force to the involved. Special attention is given to stylistics – rejuvenating archaic words and words with Baltic roots, a self-made proto-language of the Balts, and strengthening the expression of words by phonics, punctuation and the visual design of the poems. Recent collections show an intimacy heretofore unknown to the poet, a lyrically aching intonation, and a somewhat distanced view of life, which permit the poet to exclude from immediate view all that is unimportant and to keep only the eternal. He also extols absolute beauty as an aesthetic value.

Brūveris most recent books, *The Language Landscape* and *Behind the Glass* are two of four intended volumes of his sympho-poetic tetralogy; each of the four volumes represents one of the four parts of a symphony. | IEVA E. KALNIŅA

### Translations

In Bulgarian: ACL

In English: ABKT, 'BQ; LL, no 1, 2002, *Beacons*, no 10, 2007 (transl. by Ināra Cedriņš), WLT, vol 82, no 2, 2008 (transl. by Cedriņš)

In German: SLL

In Lithuanian: BrP, ValKA; PDR 1990–1999, *LirM*, 28.4.1992, 28.5.1994, 15.10.1994 and 17.11.2000; *Naujoji Romuva*, 1996, no 7/9 (transl. by Vladas Braziūnas), *LirM*, 11.4.2003 (transl. by Dainius Razauskas), *Metai*, 2003, no 12 (transl. by Erika Drungytė), PDR 2005 (transl. by Vytautas Dekšnys)



## Criticism

Inese Zandere, 'On the Love of Pēters Brūveris', *LL*, no 1, 2002, pp 19–22; Vidas Braziūnas, 'Viens kitą girdim' [review of *Ziedi zaudėtājāiem!*], *Naujoji Romuva*, 1999, no 4, pp 60–61; 'Dangiškasis minties pagreitis' [an interview], *Metai*, 2002, no 10, pp 108–114; Erika Drungytė, 'Panbaltisto Pēterio Brūverio portretas', *LirM*, 5.9.2003.



**Bubnys, Vytautas** | LT | (\*9.9.1932 Čiudiškiai, Prienai region) A prose writer and publicist who looks into the moral aspects of Soviet and post-Soviet Lithuanian urban and rural life by means of psychologically motivated realistic narrative.

Bubnys made his literary debut in 1953 with travel sketches and propaganda articles about collective farm and factory workers and chairmen. After graduating in studies of the Lithuanian language and literature at Vilnius Teacher Training Institute in 1957, he worked as a teacher in Kaunas. In 1966–1977 he was the chief editor of the magazine *Moksleivis* (The Pupil), and in 1976–1981 vice-chairman of the Writers' Union of the Lithuanian SSR. Bubnys was a member of the Communist Party (1963), a member of the Sąjūdis movement Initiative Group, and a member of the Lithuanian parliament in 1992–1996. He was awarded the Medal of the Independence of Lithuania in 2000, and the Baltic Assembly Prize in 2003.

He has published the books of short stories and long short stories *Beržai svyruokliai* (The Weeping Birches, 1959, film 1962), *Vėjas nuo Nemuno*, *Vilius* (The Wind from the Nemunas, Vilius, both in 1965), *Lapams krentant* (While Leaves are Falling, 1966), *Gegužio nemiga* (May Insomnia, 1969), *Arberonas* (Arberonas, 1969, film 1971), *Mažosios išpažintys* (Small Confessions, 1978), *Žalias laiko vingis* (The Green Twist of Time, 1981), *Balta dėmė* (The White Stain, 1984), the long short sto-

ries and short stories for children and teenagers *Saulėtą vasarą* (During a Sunny Summer, 1960), *Žvaigždės negesta* (The Stars Don't Fade, 1960), *Ramūnas* (1964), *Ājerai kvepia* (The Scent of Sweet Flag, 1967), *Baltas vėjas* (The White Wind, 1974), *Žaltvykslės* (Will-o'-the-Wisps, 1981), *Anoj pusėj* (On the Other Side, 1983), the trilogy of novels *Alkana žemė* (The Hungry Earth, 1971), *Po vasaros dangum* (Under Summer Skies, 1973, film 1974), and *Nesėtų rugių žydėjimas* (The Blossom of Unsown Rye, 1976, film 1978), the novels *Pilnatis valandą* (In the Hour of the Full Moon, 1980), *Kvietimas* (An Invitation, 1983), *Rudens ekvinokcija* (The Autumn Equinox, 1985), the duology *Piemenėlių mišios* (The Shepherds' Mass, 1988) and *Atleisk mūsų kaltes* (Forgive Us Our Sins, 1989), *Žalios sūpuoklės* (The Green Swing, 1992), *Teatsiveria tavo akys* (May Your Eyes Open, 1993), *Žmogus iš tenai* (The Man from There, 1995), *Svečias* (A Guest, 1998), *Slaptingoji prema* (Mysterious Prema, 1999, with Elena Kurkietytė), *Balandžio plastėjime* (In the Fluttering of the Dove, 2002, awarded the Baltic Assembly Prize in 2003), *Tas ryto laukimas* (That Waiting for the Morning, 2004), *Švento Vito šokis* (St Vitas' Dance, 2007), the humorous novel *Mėnesėta naktis ir šešėlis: Iš Makalynės istorijų pagal Rapolą* (A Moonlit Night and a Shadow: From Makalynė Stories According to Rapolas, 1997). He has also written the plays *Žvaigždės negesta* (The Stars do not Fade, 1960), *Kaltė* (Guilt), and *Ir šiandien, ir rytoj* (Both Today and Tomorrow, 1971).

In his novels of the Soviet period, Bubnys focuses mostly on the problems of coerced collectivisation and the struggle for one's own land. The changing lifestyle in the country determines shifts in the human consciousness, which the writer discloses through the work's moral and psychological planes, considerations on the new alien order to which people have to either adapt or lose. The changed political order and the collapse of old customs destroy human lives by penetrating the smallest social cells, families (*Nesėtų rugių žydėjimas*), and distort history that has turned into a legitimate 'half' truth. For the same reasons, Bubnys' works from the Soviet period balance on the border between the demanded sham 'socialist realism' and viable literature.

In his later works there is more historical truth, yet the life of the country remains the central theme. The guidelines for the way out drawn on the sym-

bolic and ideological level sometimes seem schematic (*Teatsiveria tavo akys*); and the humanist pathos based on biblical allusions or the signs of the old belief does not seem to work in reality. The novel *Balandžio plastėjime* is interesting in the context of Bubnys' earlier novels about the postwar years. Describing a short historical fragment from the Croats' life during the Balkan war of liberation, Bubnys calls it the rage of a 'patriotic-fanatic hurricane'. The central hero, Egon, a Croat, is seen as having committed a fallacy by defending his motherland. The issue of guilt in the novel is resolved in a symbolic manner: the main character, who is restoring a fresco called 'Judas' Kiss', paints Jesus and Judas with shining faces and reflects how their sufferings and the crosses of their lives differ. In the turmoil of the war, the envisaged way out is a cross made by an old villager. This cross bears the crucified Jesus, the double Orthodox cross, and the Muslim crescent, and is decorated with a fluttering dove, the Holy Spirit. One night the cross is set on fire: this is how the striving for forgiveness, forgetfulness and all-conquering human affinity are negated in reality. The 'patriotic-fanatical raging' cannot be suppressed by good intentions lacking historical truth and justice. The native land, with its 'guilt without guilt', rises as the central character of the tragedy. | GINTARĖ BERNOTIENĖ

#### Translations

- In Belarusian: *Белы вецер; Рамунас* (Minsk 1978, transl. by Pavel Martsinovich), *Пад летнім небам* (Minsk 1982, transl. by Mikola Gil)
- In Bulgarian (all transl. by Ivan Troyanski): *Под лятното небе* (Varna 1975), *Как цъфти незаятата рож* (Sofia 1978); LitR
- In Czech: *Země před vzkříšením* (Prague 1974, transl. by Vladimír Michna), *Pod letním nebem* (Prague 1977, transl. by Alena Vlčková), *Arberon* (Prague 1981, transl. by Vlčková)
- In Estonian: *Arberonas* (Tallinn 1971, transl. by Valvi Strikaitienė), *Suvetaeva all* (Tallinn 1979, transl. by Strikaitienė), *Tuvi hõljumises* (Vilnius 2005, transl. by Mihkel Loodus)
- In English: *Under Summer Skies* (Moscow 1979, transl. by David Foreman, foreword by Jonas Lankutis)
- In German: *Dürstende Erde* (Berlin 1976, transl. from Russian by Wilhelm Plackmeyer), *Unter dem Sommerhimmel* (Berlin 1976, transl. by Helmut Komp), *Die großen Pläne des kleinen Cäsar* (Berlin; Weimar 1990, transl. by Plackmeyer), *Der Gast* (Oberhausen; Vilnius 2006, transl. by Klaus Berthel)
- In Croatian: *U lepetu goluba* (Rijeka 2004, transl. by Mirjana Bračko)
- In Latvian: (all transl. by Daina Avotiņa): *Arberona* (Riga 1971), *Vaina* (Riga 1973), *Zem vasaras debesīm* (Riga 1977), *Baltais vējš* (Riga 1978), *Nesēto rudzu ziedēšana* (Riga 1982), *Alkanā zeme* (Riga 1983)

In Polish: *Arberon* (Warsaw 1985, transl. by Anastazja Stoberska); KINL

In Russian (all transl. of books by Virgilijus Čepaitis): *Белый ветер; Арберон* (Vilnius 1975), *Избранное: Жаждающая земля; Три дня в августе; Цветение несяной ржи* (Moscow 1981), *Приглашение* (Moscow 1985), *Осеннее равноденствие; Час судьбы* (Moscow 1988); LPov, LRA, SBLR; *Вильнюс*, 1991, no 6–10 (transl. by Nataliya Vorobyeva)

In Slovak: *Pod letným nebom* (Bratislava 1979, transl. by Vlasta Baštová), *Kvety nezasiatej raži* (Bratislava 1980, transl. by Baštová and Miron Sisák)

In Ukrainian: LRO

His works have also been translated into Moldavian, Turkmenian and other languages of former Soviet republics.

#### Criticism

Algis Kalėda, *Echoes of the Years* (Vilnius 1988), pp 39–42; Elena Bukelienė, 'Anger in the Contemporary World', *VilniusR*, no 15, 2004, pp 77–78; Klaus Berthel, 'Vytautas Bubnys: Biographischer abriß', *Brücken*, vol 1, 2004, pp 65–68.



**Čaklais, Māris** | LV | (\*16.6.1940 Saldus, †13.12.2003 Riga) Poet. Čaklais received the LSSR Cultural Worker Award (1985), the Andrejs Upītis Award (1977), the Award of the Latvian Ministry of Culture (1998), the Annual Literary Award for Poetry (2000), and the J.G. Herder Award (2002). He was an honorary member of the Latvian Academy of Sciences (1997) and an officer of the Order of Three Stars (2000).

Čaklais graduated from the Faculty of History and Philosophy at the University of Latvia, majoring in journalism (1964). He worked for the newspaper *Padomju Jaunatne* (1962–1963), for the publishing house Liesma (1966–1969), was a literary contributor to the newspaper *Literatūra un Māksla* (1964–1966, 1969–1973), edited the newspaper's poetry section (1973–1981) and was its editor-in-chief (1987–1991). He also contributed to the Free Europe Riga radio office, and was editor of the culture section of the newspaper *Rīgas Balss*. Up to the time of his death, he was editor-in-chief of the



magazine *Karogs* (2001–2003). He was a member of the Latvian Writers Union (1967) and a member of the Latvia PEN Club.

The first poem by Čaklais was published in 1960. Collections of poems: *Pirmdienā* (Monday, 1965), *Kājāmgājējs un mūžība* (The Pedestrian and Eternity, 1967), *Lapas balss* (Voice of the Leaf, 1969), *Zāļu diena* (Day of Grass, 1972), *Sastrēgumstunda* (The Peak Hour, 1974), *Cilvēks, uzarta zeme* (Man, Ploughed Field, 1976), *Strautuguns* (Fire in a Spring, 1978), *Pulksteņu ezers* (A Lake of Clocks, 1979), *Kurzemes klade* (A Notebook of Kurzeme, 1982), *Cilvēksauciena attālumā* (At a Distance of Man's Shout, 1984), *Labrīt, Heraklit!* (Good Morning, Heracles!, 1989), *Slepeni ugunskuri* (Secret Bonfires, 1992), *Milnieks atgriežas noziegumvietā* (A Lover Returns to the Site of a Crime, 1989), *Izgāja bulvāri Brīvība* (Freedom Went out on the Boulevard, 1994), *Vientuļais ritenbraucējs* (The Lonely Cyclist, 1997), *Mana mājas lapa tavai mājas lapai* (My Home Page to Your Home Page, 2000), *Pagaidu latvietis* (The Temporary Latvian, 2002). Selections: *Uz manām trepēm* (On my Staircase, 1979), *Četri balti krekli* (Four White Shirts, 1991), *Uzraksti uz sētas* (Writing on a Fence, 1999), *Dzeguzes balss* (The Voice of a Cuckoo, 2000), *Dvēseles nospiedumi* (2002), *Tuvums* (2003), *Vēl viena brīvība* (2003). Collections of children's poetry: *Bimm-Bamm* (1973), *Minkuparks* (Kitty Park, 1978), *Ķocis* (The Little Old Basket, 1984), *Aprīļa pilieni* (Drops in April, 1990), a collection of fairytales, *Divi zaldātni un citas pasakas* (Two Soldiers and Other Fairy Tales, 1996), *Jautra gov, skumja gov* (A Happy Cow, a Sad Cow, 2002).

Čaklais has published many critical articles and reviews. Books of essays: *Dzer avotu, ceļiniek* (Drink the Spring, Traveller, 1969), *Saule rakstāmgaldā* (Sun in the Writing Desk, 1975), *Nozagtā gliemežnīca* (The Stolen Seashell, 1980), *Profesionālis un ziedlapīņš* (The Professional and the Petals, 1985), *Laiks iegravē sejas* (Time Etches in Faces, 2000).

He has also written books on popular personalities: *ImKa: Imants Kalniņš laikā un telpā* (about the composer Imants Kalniņš, *ImKa: Imants Kalniņš in Time and Space*, 1998), *Gaismas kungs jeb sāga par Gunāru Birkertu* (about the architect Gunārs Birkerts, *The Lord of Light or a Saga on Gunārs Birkerts*, 2002), *Izaicinājums: Pirmā Latvijas prezidente Vaira Vīķe-Freiberga* (A Challenge: The First Woman President of Latvia, *Vaira Vīķe-Freiberga*, 2003).

Čaklais has translated from German, Armenian

and other languages. A collection of poems by Paroyr Sevak, God's Secretary (*Dieva sekretārs*, 1989), Johannes Bobrowski, My Sarmatia (*Sarmātija mana*, 1971), a selection of poems by Nazim Hikmet, Hope (*Cerība*, 1966), Grigore Vieru, The Star of Friday (*Piektdienas zvaigzne*, 1988), the poetry of Brecht, Rilke, Marcelijus Martinaitis, Blaise Cendrars and other authors.

The leading motifs in Čaklais' poetry are the inner events of the lyrical 'I' – reflections caused by events outside the 'I'. The publication of his first collection of poems coincided with a general rise in Latvian poetry, which was characterized by a strong interest in, and a sense of responsibility for, acute social and ideological problems, the nation's destiny, and history. For Čaklais, too, absolutism, a no-compromise stand, is characteristic, especially in the late 1960s. He is one of the outstanding representatives of intellectual poetry, and his reflective poems stress the rule of continuance in time and an ongoing presence of time without return. The subject of time is essential in all of Čaklais' literary work (the image of a bird is often used). There are dedications to past poets and artists, at the same time showing the tracks of time left in the soul, the nation, and one's land of birth. He tries to enliven the past by targeting not so much the general process of history, but rather attempting to find facts, texts or events which at first glance appear to be of little significance, but which he uses to make personal contacts and work into metaphors. It is important for Čaklais to pinpoint, without embellishment, all that happens and about which one is forced to think (or not think) on a daily basis. Thus his poetry often is the most direct reflection of the mood that is prevalent in Latvian society. For example, the collection *Slepeni ugunskuri* is the truest form of poetry of the Third Awakening of Latvia, loaded with the tension reigning in the air at the time of transition, with tense anticipation, hopes, love, hate and despair. His poetry is densely populated. From it flows the warmth of life, sensuality, piety and an admiring attitude to life. His lyrical hero is sensitive to all that is alive. Even in deepest despair and under threat of extinction, the poetic person is not humbly faint-hearted, but full of action and protest. In Čaklais' poetry the conventional images and motifs of folklore are enriched with a diverse layer of associations. Often his longer poems contain excerpts of documental prose. His poetry has a wide scope, both in the choice of

subjects and intonations. The subject amplitude reaches from excursions into ancient history to philosophical visions of the future. |

EVA EGLĀJA-KRISTONE

## Translations

In Bulgarian: ACL, ST

In Czech: LD

In English: *Priekšsajūta* = *Premonition* (Riga 1987, transl. by Ruta Spīrsa); ABKT; *LL*, no 2, 2002 (transl. by Ieva Lešinska)

In Estonian: LULV

In French: LLe

In German: *Blüzs alejas galā* = *Blues am Ende der Allee* (Riga 2000, transl. by Margita Gūtmane); *SLI*; *LeLi*, no 2, 2007 (transl. by Mathias Knoll)

In Icelandic: VD

In Lithuanian: *Spūsties valanda* (Vilnius 1987, transl. by Marcelijus Martinaitis); BrP, *VaičR2*, VLP; *Šiaurės Atėnai*, 7.6.1998 (transl. by Sigita Gedā), *Lirm*, 23.6.2000 and 9.1.2004 (transl. by Vladas Braziūnas)

In Russian: *Пешеход и вечность* (Moscow 1969, transl. by P. Vegina), *День травы* (Moscow 1973, foreword by I. Auziņš and A. Voznesensky), *Зов лесного голубья* (Moscow 1979), *Огонь в ручье* (Moscow 1985, transl. by Vegina), *Утренняя капелька* (Moscow 1986, transl. by Y. Akim), *Дерево посреди поля* (Moscow 1987), *На полях гороскопа* (Moscow 1991); *DN*, 2004, no 10 (transl. by Anatoly Nauman)

In Swedish: NROV

In Ukrainian: ZLB

Multilingual: *Desmit mīlas dziesmas Rīgai* = *Десять песен о любви Риге* = *Zehn Liebesgedichte an Riga* = *Ten Love Songs to Riga* (Riga 2000, transl. into Russian, German and English by Ludmila Azarova, Margita Gūtmane and Ieva Lešinska)

## Criticism

Kēstutis Nastopka, 'Latvīų poezija iš arčiau', in: *Šiuolaikinės poezijos problemos* (comp. by Viktorija Daujotytė, Vilnius 1977), pp 133–150; Silvestras Gaižiūnas, *Kultūros tradicijos baltų literatūroje* (Vilnius 1989), pp 58–60; Marcelijus Martinaitis, 'Poezija – kova su nebūtimi', *Lirm*, 9.1.2004; Arvydas Valionis, 'Mirė Maris Čaklajis', *Metai*, 2004, no 2, pp 157–158.



**Čaks, Aleksandrs** | LV | (real name Aleksandrs Čadarainis, \*27.10.1901 Riga, †8.2.1950 Riga, buried in the Rainis Cemetery) Poet, writer. The

first notable Latvian poet to use the topic of urbanisation and the 'man-in-the-street'.

Čaks finished secondary school in Russia (1918) where his family had fled during World War I, and studied at the Faculty of Medicine of the University of Moscow (1918–1919). There is contradictory information on two years in Čaks' life (1920–1922). He wrote in his autobiography that he worked as a crew member on a medical train and travelled across the European part of Russia, Siberia and Turkestan, and had even taken part in some fighting. However, new archive materials show that in Saransk Čaks worked for the Soviets and the Communist Party (1919–1920). He very much wanted to return to Latvia, but his requests were not granted. In order to realize his wish, he joined the United Communist (Bolshevik) Party. Čaks' request was granted, but on condition that he return to Latvia and activate underground activities of the Party in Latvia. Čaks returned home in the spring of 1922, but did not declare his membership in the Party and did not involve himself in underground activities.

In 1925 he obtained a teacher's certificate and worked as a teacher 1925–1927. From 1928 he devoted all his time to literary work. He was involved with young writers' groups, such as The Green Rook (*Zaļā vārņa*) and The Alarm (*Trauksme*), which published their own magazines and passionately called for a new, contemporary, modern literature (1927–1930). During the 1930s Čaks contributed to a number of publications and worked as a clerk at the Riga Savings Bank (1934–1939). During 1940–1941, Čaks was quite active in Soviet cultural life. During the Nazi occupation Čaks did not publish under his own name, but it was a productive period for his work. In 1944, when the Soviet regime returned to Latvia, Čaks headed the cultural department of the Communist Party newspaper *Cīņa* (The Fight, 1944), worked as a research fellow at the Language and Literature Institute of the Academy of Sciences (1947–1950), and wrote reviews of theatre, art, and literature (1944–1949). From 1944 to 1949 resolutions of the Central Committee of the Communist Party were implemented in Latvian literature and art, and Čaks' literary and reviewer's work was severely criticized. He was accused of withdrawing from Marxist positions, of formality, and of bourgeois aesthetics. As a result of these brutal and absurd accusations, Čaks became ill and died at an early age.



Čaks wrote his first poems in Russian, and only later in Latvian. He started to publish his work in 1925. Collections of poems: *Sirds uz trotuāra* (A Heart on the Sidewalk, 1928), *Es un šis laiks* (This Age and I, 1928), *Apašs frakā* (An Apache in a Tuxedo, 1929), *Pasaules krogs* (The World's Tavern, 1929), *Mana paradīze* (My Paradise, 1932), *Iedomu spoguļi* (Mirrors of Imagination, 1938), *Debesu dāvana* (A Gift from Heaven, 1943), *Tētis – karavīrs* (My Father was a Soldier, published under the name Milda Grinfelde, 1943), *Lakstīgala dzied basu* (The Nightingale Sings Bass, 1944), *Zem cēlās zvaigznes* (Under the Noble Star, 1948), *Patrioti* (The Patriots, 1948). Long poems: *Poēma par ormani* (The Cabby, 1930), *Umurkumurs* (The Apple Festival, 1932), *Matīss, kausu bajārs* (Matiss, Lord of the Beer Tankard, 1943), *Spēlē, spēlmani!* (Play On, Musician!, 1944). The epos *Mūžības skartie* (Marked by Eternity, 1–2, 1937–1939). Collections of short stories: *Engēlis aiz letes* (The Angel Behind the Counter, 1935), *Aizslēgtās durvis* (The Locked Door, 1938), *Debesīs* (In Heaven, stories for young people, 1938). He also wrote plays. His poems have been the basis of many stage plays, such as *Play On, Musician!* (The Young People's Theatre, 1972, and at the Tallinn Drama Theatre, 1974), *Marked by Eternity* (The Daile Theatre, 1987). Čaks has translated from Russian Gogol's *Mirgoroda* (1946), and *Tarass Buļba* (1952), Pushkin's *Nāra* (The Mermaid, 1949) and Ostrovsky's *The Tomcat Does Not Always Have a Pot of Cream* (1951). Collection of Čaks Works have been published in 6 volumes (*Kopoti raksti*, 1991–2007).

The essential topic of Čaks' poetry is the city, the 'man-in-the-street', as well as poetic, aesthetic descriptions of tiny details, hearing, smelling and other senses. His first collections of poetry are characterized by striking images (comparison, metaphor, hyperbole, personification), as well as the use of both classic and free form. Already in his first collections Čaks turns to problems of the individual and the times, which eventually becomes the principal theme in his first long poems, such as *Poēma par ormani* and *Umurkumurs*, which came to be known as 'the poems of the unwanted hearts', saying that greedy, socially stratified society is a stranger to ethical values. At the basis of Čaks' poetry there is reality and a concentrated imagination. In his poetry everyone is a personality, especially the rejects of elite society, the slighted, the abandoned, the so-called street people. In the

1930s, the author turned to the subject of love and emphasized dreams and images (*Iedomu spoguļi*). Accents changed in his poetry, and there was a more pronounced use of hyperbole, grotesque, fantasy. The epos *Mūžības skartie* is poetic and emotional, portraying the heroism of the Latvian riflemen during the battles to defend Riga and during the civil war in Russia. Čaks used the image of the riflemen to show the aspirations of the nation to gain freedom and independence, and expressed the spiritual and moral values of the Latvian people. During the Soviet regime this work was included in the list of banned books because of ideological considerations (the idea of an independent national State, the power of national unity), and it was not accessible to the public.

During the Nazi occupation Čaks wrote extensively and among his work of that time is the long poem *Matiss, the Lord of the Beer Tankard*, where through a small 17th-century episode, the author psychologically shows spiritual development and the hardening of a personality and the search for harmony during complex times.

Čaks has also written love poetry, *Debesu dāvana*, philosophical poetry *Lakstīgala dzied basu*, and the world of play and fantasy *Play On, Musician!*

Čaks' poetry written during the years of the Soviet regime is subject to general Soviet themes and ideology: a normative, declarative style, dues paid to the ruling regime and the Communist Party. Čaks' prose is rooted in a lyrical and subjective world view, with a merging of the necessities of life and the living world. For descriptive expression in prose he uses poetry methods: a rich use of tropes and phrasing. The subject matter has the character of the periphery, while the portrayal of emotions is of primary importance.

The tragedy of Čaks' personality introduces into his work two opposites dictated by the times: he was a striking poet of modernism and also of the canons of socialist realism. | SANDRA RATNIECE

#### Translations

In Bulgarian: ACL, ST

In Czech: LD

In English: *Selected Poems* (Riga 1979, transl. by Ruth Speirs); TS; LL, no 1, 2002 (transl. by Speirs)

In Estonian: (both transl. by Ita Saks): *Minu armastus* (Tallinn 1976), *Vahtraleht* (Tallinn 1978)

In French: LLe

In German: IM

In Lithuanian: *Poezija* (Vilnius 1973, transl. by Vladas Šimkus); KORMD; in: Vigmantas Butkus, *Šiauliai: provincijos*

miestas palatvėje (Šiauliai 2005); *Literatūros lankai*, no 3, 1953 (transl. by Henrikas Nagys)

In Russian: *Лестницы* (Moscow 1966, transl. by V. Nevsky), *Игра жизнью* (Riga 1971), *Кленовый лист* (Riga 1972, transl. by Nevsky and Z. Ezit), *Бутылка с муравьиной настойкой* (Moscow 1975, transl. and foreword by L. Osipova), *Зеркала воображения* (Riga 1981), *Соловей поёт басом* (Moscow 1986)

In Swedish: *Hjärtat på trottoaren* (Sweden 2004, transl. by Juris Kronbergs); NROV

In Ukrainian: *Поэзії* (Kiiv 1988, transl. by Dmitro Cherednichenko); ZLB

### Criticism

Emils Skujenieks, 'Latvių moderniškieji lyrikai', *Trečias frontas*, no 1, 1930, pp 20–22; Juozas Žlabys, 'Mano pažintys su latvių literatais', *Literatūros naujienos*, 1936, no 1/3, p 12; Kęstutis Nastopka, 'Čakas lietuviškai', *Pergalė*, 1974, no 5, pp 168–173; Idem, 'Latvių poezija iš arčiau', in: *Šiuolaikinės poezijos problemos* (comp. by Viktorija Daujotytė, Vilnius 1977), pp 133–150.



**Cinzas, Eduardas** | LT | (real name Eduardas Čiužas, \*14.4.1924 Rietavas; †20.1.1996 Brussels, Belgium, buried in Rietavas) A prose writer and novelist close to the stylistics of literature written in French. Cinzas was the first writer of the exodus in whose works personages of other nations and a European (mostly Belgian) space of action dominate.

Cinzas received his school education in Telšiai, and fled to the West in 1944. From 1947 he lived in Belgium, and worked in coal mines. Cinzas studied engineering at Liege Electrotechnical Institute, and edited the newspaper of Belgian Lithuanians. He started writing in 1965, after an accident when a train cut off his legs. In 1971 he moved to Brussels.

He published the novels *Brolio Mykolo gatvė* (Brother Mykolas' Street, 1972), *Raudonojo arklio vasara* (The Summer of the Red Horse, 1975), *Mona* (1981), *Švento Petro šūnynas* (The Doghouse of Saint Peter, 1984), *Sutemose* (In the Twilight, 1996), and a collection of short stories *Spąstai* (The Trap, 1981).

In the centre of Cinzas' work are the lives of West European people, and the social, psychological, religious and erotic problems of representatives of different nations. The surroundings of an alien country new to an émigré are seen through the eyes of a European not broken by the upheavals of the 20th century. There are some Lithuanians among Cinzas' personages, but the fact that they are Lithuanians is not emphasised; they feel they are citizens of the world and do not suffer from émigré complexes. Cinzas' characters are unique in Lithuanian prose; for example, the priest-worker in the novel *Brolio Mykolo gatvė*, or the ex-priest in *Švento Petro šūnynas*. The hero of *Raudonojo arklio vasara* is also exceptional: Stanis Dogenis, a surgeon of Lithuanian origin, suffers from recurrent fits caused by LSD that he tried some time ago. The same plot, but three years later, continues in the novel *Mona*, but the point of view of the narrative shifts from Stanis to his beloved Mona. Suppressed feelings, psychic traumas, and Electra's complex are revealed; the theme of lesbianism is dwelt upon, too. The novel *Sutemose* describes the fates of four young Lithuanians in the West, and these fates are linked by the recurrent image of the road. In his novels, everyday events acquire a mythical meaning; the writer applies a principle of symbolisation, allegories and magical numbers. The stories of people's spiritual confusion and their fates are told in conformity with the model of the epic tradition, somewhat modified but distant to the surrealist lack of logic, and the passage from the psychological sphere to the social one is smooth and quick.

Cinzas' work is valuable for the intriguing plots, the natural dialogues, humour, the harmony of the epic and psychological analysis. He created an original model of a personality (characters with strong feelings and brimming with contradictions), extended the borders of the erotic (celibate, sexual complexes), and enriched Lithuanian literature with new themes (the miners' life, integration of immigrant workers, the everyday life of French Belgians). Cinzas' narrative leans against the intrigue of psychological processes: from asking a riddle to the solution to change one's entire life so far; the personages' internal problems are explained with the help of occasional terms from Sigmund Freud. More often than not, love is the main cause of the personages' unhappiness, while the dramatically unfolding relation between two



people turns into the crucial denominator of the narrative.

A certain sentimentality that is inherent in his work comes from the West European tradition: it is the coupling of sentimentality and heroism of Hemingway or Remarque, asserting love and the power of the spirit, and aiming at overcoming despair. | LORETA MAČIANSKAITĖ

### Translations

In English: LWW

In Russian: *Вильнюс*, 1991, no 11 (transl. by Tomas Čepaitis)

### Criticism

Rimvydas Šilbajoris, [Review of *Brolio Mykolo gatvė*], *BA*, vol 47, no 1, 1973, p 200.



**Contra** | EE | (real name Margus Konnula, \*22.3.1974 Võrumaa, southern Estonia) One of the most popular poets and brilliant voices of ethno-futurism in contemporary Estonian literature, who blurs the distinction between literature and folklore.

Contra worked as an English teacher and a postman after finishing at Antsla Secondary School in 1992. Now he is a freelance writer. He has published most of his collections himself.

His collections of poems: *Ohoh!* (1995), *Kesmasolin* (Who I was?, 1996), *Üüratu üürlane* (An Immense Lodger, 1996), *Contramutter – 10. lend* (Contramutter – the 10<sup>th</sup> Class, 1997), *Ei ole mina su raadio* (I'm not Your Radio, 1998), *Tarczan* (1999), *Naine on mees* (Woman is Man, 1999). Selected poems: *Päike ja lamp* (The Sun and a Lamp, 1998), *Suus-amütsi tutt. Luulet aastatest 1974–2000* (Tassel of a Ski Cap. Poems from 1974–2000, 2001), *Lugejad sügisel tibutavad* (Readers Chucking in Autumn, 2001); *Tuul kägistab ust* (The Wind Strangles the Door, 2002). Poems on CD: *Contra on õhk* (Contra

is Nothing but Thin Air, 2000), *Liivatee imepeen seeme* (The Fine Seed of Thyme, 2005), *Kuuseebu: valitud jõululuuletusi läbi aegade* (The Christmas Tree: Selected Christmas Poems Through the Ages, 2006). Books for children: *Tähekaardid* (Letter Cards, 2002) with Kirke Kangro, and *Presidendi suur saladus* (The Great Secret of the President, 2004), *Minu jonn* (My Tantrums, 2006).

Contra uses both folklore and popular songs in his poetry: according to folklorists, he is a modern folk singer. He changes the well-known words of popular international songs while retaining rhythm and other characteristics, so readers recognize the older texts or songs, and ambivalent, sometimes ironic, relationships arise from the connection of the two texts. Contra's poetry seems to be quite simple at first glance, but many quotations and allusions which connect the text to well-known songs and earlier poems also lead from literature to the problems of social life in Estonia. Sometimes his poetry suggests the feeling of loneliness of modern man, deepening in spite of the development of the virtual and mass media. His poems or 'covers' (in Estonian *kaver*, which is the term Contra applies to his poems) do not fit into the previous tradition of Estonian poetry, in which artistic poetry and folklore were strictly separated. Contra is an active author who performs his own poems in the mass media; he takes part in the postmodernist carnival, where he employs different masks and plays various roles which he also changes continually. | ANNELI MIHKELEV

### Translations

In German: *Estonia*, 2002, no 2 (transl. by Gisbert Jänicke)

In Latvian: *Kaunis gorjačij igaunis* (together with Kivisildnik; Riga 2009, transl. by Guntars Godiņš)

### Criticism

Rutt Hinrikus and Janika Kronberg, [Review of "Tassel of a Ski Cap. Poems from 1974–2000"], *ELM*, 2001, no 12, pp 43–44; Anneli Mihkelev, 'The Bridge Between National and International in Estonian Poetry', *ELM*, no 15, 2002, pp 4–9; Cornelius Hasselblatt, 'Dichtung und Folklore', *Estonia*, 2002, no 2, pp 43–46.



**Cvirkas Petras** | LT | (\*25.3.1909 Klangiai, Jurbarkas region, † 2.5.1947 Vilnius) A novelist and novella writer who merged lyricism with realistic epos and combined his inherited rural humour and improvisational narrative with the innovations of the 20th century; one of the best children's writers; the author of the first satirical Lithuanian novel. An ideologically tainted Soviet writer.

During his studies at the Kaunas school of arts Cvirkas contributed to the leftist magazine *Trečias frontas* (The Third Front), and studied literature and art in Paris. When the Soviet Union invaded Lithuania, he was elected to the puppet People's Seimas and took part in the delegation of the Seimas that requested Lithuania's admission to the USSR. During the war he was evacuated to the depths of the USSR. During the Soviet period he edited the magazines *Pergalė* (Victory) and *Raštai* (Writings), and headed the Writers' Union.

He published the collections of novellas *Saulėlydis Nykos valsčiuje* (A Sunset in the Township of Nyka, 1930) and *Kasdienės istorijos* (Everyday Stories, 1938), the novels *Frank Kruk* (1934), *Žemė maitintoja* (Earth the Nourisher, 1935) and *Meisteris ir sūnūs* (The Master Craftsman and His Sons, 1936), short stories and novellas for children, and collections of literary tales.

Cvirkas appeared in literature first of all as an author of novellas. In his very first short story collection, *Saulėlydis Nykos valsčiuje* (1930), he created his own model for the novella: a social ballad in an expressionist style, and the romantic type of a free and rebellious hero. In the collection of novellas *Kasdienės istorijos* (1938), fantasy and unbridled emotions are replaced by a dramatic quality and psychological depth. These are works of laconic realistic prose, emphatically anti-subjective, and oriented towards the reader's life experiences, which are up till now considered a significant

specimen of the novella of the 1930s. Cvirkas's short stories for children are also of doubtless artistic value. The collections *Rainiukai* (The Tabby Kittens, 1934) and *Cukriniai avinėliai* (The Sugar Lambs, 1935) are characterised by sincere empathy with a child's experience and sympathy for animals, the humanised images of which convey a more general humanistic meaning. In the short stories written during and after the war (the collections *Ažuolo šaknys* [The Roots of the Oak, 1945], *Brolybės sėkla* [Seeds of Fraternity, 1947]) much attention is paid to the ideological side of the character, to the propagation of socialist ideas. These collections have a strong element of publicist writing.

Cvirkas's first novel, *Frank Kruk, arba graborius Pranas Krukėlis* (Frank Kruk, or the Undertaker Pranas Krukėlis), was also the first satirical Lithuanian novel. Describing in a grotesque manner an Americanised Lithuanian, Cvirkas consciously used the peculiarities of the jargon of American Lithuanians, making use of the American Lithuanian press. The caricatured portrait of a businessman is fitted into a series of fast-moving satirical reviews that bears traces of S. Lewis' and John Don Passos' influence.

Cvirkas's most significant work is the novel *Žemė maitintoja*. Here, through the drama of a family of settlers, the writer reveals the fates of small farmers in Lithuania following the land reform. Despite the prevailing social issues, the novel did not lose its artistic persuasion, which is determined by the narrator's sensitivity to the crucial events of a human's private life, highly picturesque landscapes and the emotional style. In 1935, Sakalas publishers declared *Žemė maitintoja* the best book of the year. The author revised the novel in 1940 and 1946, and changed its ending to highlight its revolutionary tendencies.

The novella *Meisteris ir sūnūs* depicts the life of village craftsmen in the early 20th century, poetises popular wisdom, optimism and creative power, and searches for the roots of the nation's vitality. The most distinct feature is the literary lesson which Cvirkas received from Romain Rolland's *Collas Bregnon*.

Cvirkas's works have been staged and made into films. The writer Icchokas Meras wrote an independent literary improvisation, *Ir atleisk mums mūsų kaltes* (And Forgive us our Sins), based on *Meisteris ir sūnūs* (published in *Stotelė vidukelėj* [The Midway Stop], 2004).



In the Soviet period Cvirka was declared one of the pioneers of socialist realism in Lithuanian literature, and the cult of his personality and activities was built up. At present, opinions on Cvirka's creative legacy differ, but most of his works are still considered valuable from an artistic point of view. | LORETA MAČIANSKAITE

### Translations

In Belarusian: LAP

In Bulgarian: LIR

In Czech: *Země živitelka* (Prague 1950, transl. by Josef Medve), *Tajemství* (Prague 1953, transl. from Russian by Milan Navrátil), *Osudy dobrodruha Franka Crooka* (Prague 1964, transl. by Miloslav Koubele), *Liščí důvtip* (Vilnius 1967, transl. by Milena Hodanová)

In English: *Seeds of fraternity* (Moscow 1955, transl. from Russian by David Skvirsky), *Rooster sing – true cock-a-doodle-do* (Vilnius 1986, transl. by Irina Zheleznova and Olga Shartse)

In Estonian: *Neemenimaa muinasjutte* (Tallinn 1955, transl. by Mart Pukits), *Emake maa* (Tallinn 1960, transl. by Aili Erlemaan), *Frank Crook* (Tallinn 1969, transl. by Mihkel Loodus), *Saladus* (Tallinn 1981, transl. by Valvi Strikaitienė), *Meister ja pojad* (Tallinn 1986, transl. by Ilmar Vananurm); LN

In Finnish: PS

In German: *Mutter Erde* (Berlin 1975, transl. by Irene Bre-wing), *Nur zwei Kelche* (transl. by Bre-wing et al., Berlin; Weimar 1978); FHKGSO

In Latvian: *Apslītā zeme* (Riga 1936, transl. by J. Skudris-Vaivars, introd. by Kostas Korsakas), *Franks Kruks* (Riga 1941, transl. by Kazis Duncis), *Zeme barotāja* (Riga 1949, transl. by A. Sakauskas), *Noslēpums* (Riga 1954, transl. from Russian J. Osmanis), *Nemunas novada pasakas* (Riga 1957, transl. by A. Sukovskis); LS, TKME

In Polish: KINL, NL, TGMLC

In Russian: *Собрание сочинений в трех томах*: vol 1: *Рассказы*, vol 2: *Франк Крук*, vol 3: *Земля-кормилица; Мастер и его сыновья* (Moscow 1967–1968, transl. by E. Malcas et al.), *Мастер и сыновья* (Vilnius 1985, transl. by Banguolis Balaševičius); LP20, SBLR

In Serbian: AKPL, ALP20

In Slovak: JB

In Swedish: LNU

In Ukrainian: LRO

His works have also been translated into the languages of other Soviet republics (Armenian, Georgian, Uzbekian, etc.) and Esperanto, Hungarian, Romanian.

### Criticism

Rimantas Skeivys, *Petro Cvirkos lyrizmas* (Vilnius 1996), Petras Bražėnas, *Petras Cvirka* (Vilnius 1998).



**Daukša, Mikalojus** | LT | (*Latin* Nicolaus Dausza; \*circa 1530, Babėnai, Kėdainiai region; †1613, Varniai, Telšiai region) A Samogitian canon, the author of the first Lithuanian books to be printed in Lithuania. He also wrote in Polish and Latin.

The first reliable information about Daukša was entered in the records of the diocese of Samogitia. At the time he had already been for nine years the parish priest in Krakės. From 1572 Daukša was a canon in the Samogitian diocese, from 1585 at the latest the head of the diocesan ecclesiastical court, from 1592 the parish priest at Betygala, and from 1609, following the death of Bishop Merkėlis Giedraitis, the diocese administrator. It was Giedraitis who inspired, supported and encouraged Daukša to prepare and translate religious works.

Concerned about preaching God's word in his native language, Daukša translated and prepared several works indispensable to daily Church life. Among these, mention should be made of his translation of the Catechism by the Spanish priest Jacob Ledesma SJ (1522–1570), *Kathechismas arba Mokslas kiekvienam krikščioniui priivalus* (The Catechism, or the Learning Compulsory to Each Christian, 1595), and the small postilla by the Polish priest Jacob Wujek SJ (1541–1597) *Postilla catholicka* (The Catholic Postilla, 1599). The language, stylistics and orthography of his books were the basis for the formation of the middle version of the written Lithuanian language that in those times was called 'the Samogitian language' (it survived until the 19th century) and was predominantly used in ecclesiastical works.

As significant landmarks in the history of the Lithuanian language, these two books were reprinted several times. The latest publication was *Mikalojaus Daukšos 1599 metų Postilė ir jos šaltiniai* (The 1599 Postilla by Mikalojus Daukša and its Sources), prepared by Jonas Palionis, in 2000.

To the present day, the most important of Daukša's writings is *Postilla catholicka*. The texts of the postilla speak of God's power and His punishment of

the disobedient, and point, in an authentic manner, to the disposition of Catholic society to implement the decisions of the Council of Trent in Lithuania. The original supplements to this book, a Latin quatrain by Vaclovas Daujotas-Labunauskis to the coat-of-arms of Bishop Merkelis, the benefactor of the book, a panegyric epigram dedicated to the bishop, Daukša's Latin preface dedicated to the bishop, and especially Daukša's 'Prakalba į malonųjį skaitytoją' (Preface to the Benevolent Reader) in Polish, point to a significant shift in expectations in Lithuania in the late 16th century. These supplements highlight the significance of meaningful cultural activity in training Lithuanian-speaking priests and in supporting the publishing of books in the native language. They point to the significance of the native language (which in multilingual and multinational Lithuania was that of the Lithuanians) to the nation, the state and the Church. In Daukša's Polish preface, we find a notable concept of the modern nation. It consists of the ancestors' land, uniform customs, and the same language. The preface contains some negative assessment of the situation of the period, and positive suggestions for the future: one should love the native language, speak it and develop it by expanding the spheres of its use (legislation, historiography, public and private life), but without downplaying other languages that were used for writing and other communicative purposes. Daukša's ideas were brought to light by 19th-century ecclesiastical figures working on the models for the independent state, and implemented by the creators of the independent Republic of Lithuania in the early 20th century. | SIGITAS NARBUTAS

#### Translations [of *Poštilla* excerpts]

In English: in: Gordon B. Ford, ed., *Old Lithuanian Texts of the Sixteenth and Seventeenth Centuries, with a Glossary* (Mouton 1969); *Lithuanian Papers*, 1996, no 10 (transl. by Gintautas Kaminskas)

In German: in: August Leskien, *Litauisches Lesebuch mit Grammatik und Wörterbuch* (Heidelberg 1919)

In Russian: in: *O podune* (Moscow 1944)

#### Criticism

Mikas Vaitiekaitis, 'First in Lithuania Major: Dedicated to the 400th anniversary of Mikalojus Daukša's *Catechism*', *Lithuanian Weekly*, 1995, no 51/52, p 12; Zigmas Zinkevičius, *The History of Lithuanian Language* (Vilnius 1996), pp 243–255; Jan Peter Locher, 'Daukša und Wujek – eine vergleichende semantische Untersuchung im Litauischen und Polnischen', *Scando-Slavica*, no 18, 1972; Jurgis Lebedys, *Mikalojus Daukša* (Vilnius 1963); Albinas Jovaišas, *Mikalojus Daukša ir jo laikai* (Kaunas 2000).



**Degutytė, Janina** | LT | (\*6.7.1928 Kaunas, †8.2.1990 Vilnius) Poetess and translator, whose entire work was contained in the Soviet period, yet remained almost un-Sovietised and expressed the national aspirations of the Lithuanians.

In 1955 Degutytė graduated in Lithuanian studies at Vilnius University. She worked as a librarian, a teacher and an editor.

Degutytė published nine poetry collections: *Ugnies lašai* (The Drops of Fire, 1959), *Dienos – dovanos* (Days Are Gifts, 1960), *Ant žemės delno* (On the Palm of the Earth, 1963), *Šiaurės vasaros* (Northern Summers, 1966), *Pilnatis* (Full Moon, 1967), *Šviečia sniegas* (The Snow is Shining, 1970), *Prieblاندų sodai* (Twilight Gardens, 1974), *Tarp saulės ir netekties* (Between the Sun and Loss, 1980), *Purpuru atsivėrusi* (Unfolded in Purple, 1984). She also published poems, fairy tales and stories for children: *Pelėdžiuko sapnas* (The Owl's Dream, 1969), *Saulėtos dainelės* (Sunny Songs, 1972), *Baltas gulbių sostas* (The White Throne of Swans, 1984), *Nepalik manęs* (Don't Leave Me, 1986) etc. She published two separate collections of poetry, *Mėlynos deltas* (The Blue Deltas, 1968) and *Tylos valandos* (The Hours of Silence, 1978). Her *Rinktiniai raštai* (Selected Works, introd. by Viktorija Daujotytė), in two volumes, was published in 1988, poetry selection *Purpuro valanda* (The Purple Hour, comp. by Aistė Birgerė) in 2008. She translated into Lithuanian poetry by Emil Verhaeren, Rainer Maria Rilke, Marina Tsvetayeva and others.

From the very start, Degutytė shook off the themes and poetics imposed by socialist realism. Her first collections are characterised by a love of life, moral emphasis, melodious intonation, an abundance of diminutives, dashes and suspension points indicating emotionality and pointing to the rebirth of the poetic tradition of Salomėja Nėris. Degutytė's verse is improvisational, her relationship with the world is emotional. She nestles up against nature,



where she sees consolation and the parallels of human states; yet, equally deeply, she experiences the world of culture, and in her poetry she often places natural and cultural objects next to one another, thus emphasising their equivalence. She is especially attentive to national culture, and her poems contain emblematic images of Lithuania ('You are small, you easily find room / In the palms of Čiurlionis' Kings ...'). She was among the first in Soviet Lithuanian poetry to stylise Lithuanian folk songs and laments. The sense of cultural traditions, a sisterly caring relationship with the world, and a distinctly felt underlying perspective is inherent in her best poems. Here, the individual lives in a peculiar 'either-or' situation. In her later poetry maximalism is no longer so prominently expressed as in her youth, but she always liked superlatives ('irreplaceable / impossible / the only / fate') and other forms of expression close to superlatives. She used antitheses, within a strophe and sometimes within one line ('its one wing is love, / and another – death'; 'the field is so white. And so black the tree'). Despite balancing between opposite states, Degutytė's world is harmonious. The individual perceives himself as a natural link between the past and the future, and is aware of his responsibility and his historical aspect. In asserting that pain had been conquered and that despair possesses an ennobling and creative power, the poetess continues the Promethean line in Lithuanian poetry. Her poetry is the honest and open speaking of an emotional individual who feels deeply both folklore and the wider cultural world, without hiding behind ever-changing masks or an obviously deformed artistic image. In her autobiographical prose *Atsakymai* (Answers, 1996), she openly speaks, in memorable images, of her experiences as a child not loved by her alcoholic mother, about her early independence, and about people and literary and musical works that helped her to survive.

| DONATA MITAITĖ

#### Translations

In Belarusian: LSP(2)

In Bulgarian: ASLP

In Czech: SJ

In English: *Poezija = Poems* (Vilnius 2003, compl. and transl. by M. Gražina Slavėnas, introd. by Rimvydas Šilbajoris); AL, 'CEEP, GA, GMD, LIHOW, LPB, 'ShB, SPWLP; *Vilnius*, Spring 1995 (transl. by Lionginas Pažūsis)

In French: VPLA; *Le Journal des poètes*, 1984, no 3 and 1989, no 4/5 (transl. by Birutė Ciplijauskaitė and Nicole Laurent-Catrice)

In German: LL, LPAZJ; *Elta Pressedienst*, no 13, 1990 (transl. by Alfred Franzkeit), AA, vol 14, 2006 (transl. by Irene Brewing)

In Hungarian: 'CO, LK

In Italian: 'RCO

In Latvian: *Krāsainas dziesmiņas* (Rīga 1973, transl. by Viktors Līvzemnieks); LR, 'PTD, VJ

In Norwegian: PFL

In Polish: 'APR, TGMLC

In Russian: *Рожь поет* (Moscow 1968, transl. by A. Sanin, 1968), *Голубые деньки* (Moscow 1971, transl. by Novella Matveeva and Ivan Kyuru); ALSP; *Знамя*, 1991, no 4 (transl. by Matveeva and Kyuru)

In Serbian: ALP20

In Spanish: ESD, VEES; *Hora de poesía*, no 44, 1986 (transl. by Birutė Ciplijauskaitė)

In Swedish: BDLH

In Ukrainian: LRP, PZN, SV

His poetry have also been translated into Persian (by Ehteram Sadat Tavakoli).

#### Criticism

Rimvydas Šilbajoris, [Reviews of *Mėlynos deltos* and *Šviečia sniegas*], BA, vol 43, no 4, 1969, p 636 and vol 45, no 4, 1971, p 726, Idem, [Reviews of *Tylos valandos* and *Tarp saulės ir netekties*], WLT, vol 53, no 4, 1979, p 722 and vol 55, no 2, 1981, p 457; Bronius Vaškešis, 'The Assertion of the Ethnic Identity Via Myth and Folklore in Soviet Lithuanian Literature', *Lituanus*, vol 19, no 2, 1973, pp 16–27; Donata Mitaitė, 'Between the Sun and Loss', *Vilnius*, Spring 1995, pp 55–57; M.G. Slavėnas, 'Remembering Janina Degutytė', *Lituanus*, vol 43, no 1, 1997, pp 26–29; Solveiga Daugirdaitė, 'Motherhood in the Texts of Contemporary Lithuanian Women Writers', *Lituanus*, vol 50, no 2, 2004, pp 5–26; Valentinas Sventickas, 'In Lithuanian and English', *VilniusR*, no 15, 2004, pp 82–84; Rimvydas Šilbajoris, 'Tėvzeme, zeme un mīlestība Janinas Degutytės un Astrīdes Ivaskas poēzijā', *Latvijas Zinātņu Akadēmijas Vēstis*, no 4, 1992, pp 36–39.



**Dirgėla, Petras** | LT | (\*21.2.1947 Žvaginiai, Klaipėda region) Prose writer and essayist; the founder of the Lithuanian historiosophic novel, an analyst of the mentality and social processes. A laureate of the Lithuanian National Prize (2003) and other awards.

In 1965–1972, Dirgėla studied the Lithuanian language and literature at Vilnius University, in

1973–1975 he was conscripted into the Soviet Army; in 1975–1976 he was a member of the Scripts Board at the Lithuanian Film Studio, and in 1976–1990 he devoted all his time to creative work. In 1990–1994 he was vice-chairman of the Lithuanian Writers' Union, and since 2003 he has been the deputy editor of the literary monthly magazine *Metai*. He co-authored his first seven books with his brother, Povilas Dirgėla (1941–2004).

Dirgėla has published the novels *Likime, keliauk sau* (Off With You, Destiny, 1976), *Šalavijų kalnas* (The Sage Mountain, 1977), *Pogodalis* (1978), *Šermenų vynas* (Funeral Wine, 1980), *Kūlgrinda* (1985), *Joldijos jūra* (The Joldija Sea, 1–2, 1987, 1988), *Amžių dienai dūzgianti giria* (The Forest Humming to the Day of Centuries, 1988), *Anciliaus ežeras* (Ancilius Lake, 1991), *Karalystė: Benamių knygos* (The Kingdom: Books of the Homeless, 1997), *Karalystė: Ceremonijų knygos* (The Kingdom: Books of Ceremonies, 2002), *Karalystė: Vilties pilniųjų knygos* (The Kingdom: Books of the Hopeful, 2003), *Karalystė: Alibi knygos* (The Kingdom: Books of Alibi, 2004), *Arklių romansai* (The Romances of Horses, 2005), *Begalybės riba* (The Limit of Infinity, 2003), the collections of novellas and short stories *Žaibai gėsta rudenį* (Lightning Goes Out in the Autumn, 1971), *Pasimatymai* (Encounters, 1973), *Aistrių atlaidai* (The Feast of Passions, 1979), *Jauno faraono vynuogynuose* (In the Vineyards of a Young Pharaoh, 2008), and the novellas for children *Mažas vaikelis su senelio lazda* (A Small Child with an Old Man's Stick, 1982). Dirgėla has written over 500 essays and articles. Some of them were published in the book on creation and artists *Vėtrungiškoji dalia* (The Weathercock Fate, 1986). He also published the essay about his homeland *Minijos žemė* (The Land of the Minija, 1988), *Tranų pasaulis: Esė apie vaikišką meilę namams ir kapams* (The World of Drones: An Essay on Childhood Love of Home and Graves, 1990), the collection of political essays *Gyvenimo intriga* (The Intrigue of Life, 2001), and the script for the film *Arkliava-gio duktė* (The Rustler's Daughter, with Rimantas Šavelis, 1981, directed by Algimantas Puipa).

In the early books co-authored with his brother, a new literary idea emerged that opposed the heavyweight epics of the Soviet period with impressionist freedom, original outlook, vital gusts of imagination, metaphors and associative composition. Their personages, guided by inner

impulses and dreams, were an alternative to the prevailing determinist concept of the human. In the novels and novellas, the author delves into the ethical existential problems of the individual, and the entire postwar generation, and dwells upon the themes of the Klaipėda region and the echoes of history. The artistic type of novel prevails. The novel *Šalavijų kalnas* received critical acclaim as a modern text in the Soviet space, and was translated into several languages. It is about the responsibility of an intellectual artist, a sculptor, to his land, his kin and his tribe. The characters in the novel are endowed with idiosyncrasies, independence and courage in making decisions, and that is how the individual's inner liberation was affirmed in the period of Brezhnevian stagnation.

After getting involved in deeper historical studies, Dirgėla embarked upon a cycle of novels about old Lithuania. He created original hypothetical concepts of the country's fate, and looked for the roots of national identity. The historical novel *Kūlgrinda* marks the beginning of a new stage in Dirgėla's creative work, and actualises a theme that was censored in Soviet times, historical reflection on the past. The writer builds fiction on exhaustive studies of archival sources (Danish, Russian, Polish, Swedish). The most mature part of his work is five historical novels about the 15th to 18th centuries, in which he analyses, in the historical context of all of Europe, the unfulfilled fate of Lithuania as a maritime state. In these novels, he reflects on why Lithuania, geographically situated on the Baltic Sea, remained a country with an agricultural mentality. Where we come from, how we mature, who we are, and where we are going: these questions underlie Dirgėla's historical-philosophical prose, the culmination of which is the monumental structure in four volumes *Karalystė. Žemės keleivių epas* (The Epic of Earth Travellers). This is the only novel of the last decade of the 20th century that so passionately solves the equations of statehood, going back to the 13th century – the times of Mindaugas, the only king of Lithuania, and reflects on the entire historical path of the Lithuanian nation and state. In the first volume, *Benamių knygos*, a structure of two novels depicts two occupations of Lithuania, the first one in 1640, and the second one in the middle of the 20th century (from 1945 to the Chernobyl catastrophe in 1986). Both novels are linked by the same myth of the truth seeker: dead,



resurrected, immortal. The other three volumes concentrate on the radical changes during the reestablishment and consolidation of independence in 1988–2000. *Karalystė* is a metaphysical idea, a history lesson, a biblical plan, a political category, and literary fiction. The rivalry for the throne makes up the axis of the detective intrigue. *Žemės keleivų epas* was born while the author was observing the velvet revolutions in Eastern Europe, analysing events and looking for their links with global processes (in the contexts of Eastern and Central Europe, Siberia, the USA, Scandinavia). In Dirgėla's view, the 'hurricane of change progresses logically'. It is a perfectly organised takeover of economic power, which is much stronger than the political one. The epic tells us how the post-Soviet freedom-bound nations arrived at the capitalist market and new dependencies, and analyses various relations of dependence (markets, finance, families, clans and dynasties). The roots of these interests go back to the 15th century. *Karalystė* is an original historical-mythological epic about the present, which is not yet separated from us by any epic distance. It is a work of complex architectonic, marked by contemporary expression. Here literature finds itself in the sphere of meta-history. Dirgėla's epic combines mythology and ironic notes, economic analysis and a diary, the grotesque and poetic prose, political satire and a historiosophic essay. A diversity of such literary quests is particularly suitable for a turning-point epoch, when everything shifted from a calm state to a critical one. The writer analyses the processes of why and how it happened, and searches for reasons for the devaluation of freedom. In Dirgėla's most recent novel, *Arkliškų gyvenimas su Kotryna* (Equine Life with Kotryna, in the book *Arklių romansai*), he returns to the 16th century that was so generous to Lithuania, and speaks of Catherine Jagiellon, queen consort of Sweden, of her consistent policy and her dramatic personal life. A parallel line of the plot reveals the trials in a writer who was writing a historical work in Soviet times and persecuted for it. | JÜRATĖ SPRINDYTĖ

#### Translations

In Bulgarian: 'GNEN, LitR

In English: *Vilnius*, Winter 1997 (transl. by Raimonda Murmokaite)

In Latvian: *Karogs*, 1998, no 6 and 2005, no 6 (transl. by Talrids Rullis)

In Polish: SM; *Tyżnik*, 1999, no 10/12 (transl. by Alicja Rybałko), *LNSh*, 2005, no 1/2 (transl. by Zuzanna Mrozikowa)

In Russian: *Шалфейная гора* (Moscow 1982, transl. by I. Zakhroshko, A. Nikolsky); *Слово*, no 6, 2.2005 (transl. by A. Selchinskaya)

In Serbian: AKPL

In Slovak: *Šalviový vrchok* (Bratislava 1984, transl. from Russian by Ružena Dvořáková-Žiaranová and Ivan Slimák); PNSZV

In Ukrainian: BuRo

His works have also been translated into Armenian and Finnish.

#### Criticism

Rimvydas Šilbajoris, [Review of *Likime, keliauk sau*], *WLT*, vol 51, no 2, 1977, pp 312–313; 'The Midwinter Rondeau' [an interview], *Vilnius*, Winter 1997, pp 47–51; Jūratė Sprindytė, 'The Pulse of the Time: Prose from 1999 to 2002', *VilniusR*, no 13, 2003, pp 66–74; Idem, 'The Narrow Gate', *Ibid.*, pp 76–78; Idem, 'The Tiny Cell', *VilniusR*, no 15, 2004, pp 74–75; Laura Laurušaitė, 'Nost ar poetisko draņķi!', *Karogs*, 2004 no 7, pp 130–136; 'Intervija neparastos apstākļos: Latvijai un visai progresīvajai cilvēcei' [an interview], *Karogs*, 2005, no 6, pp 4–9; Юрате Сприндите, 'Пульс времени в прозе', *Вильнюс*, no 168, 2004, pp 76–84.



#### Dobrovenskis, Roalds | LV | (Russian

Роальд Добровенский, \*2.11.1936 Yelets, Lipetsk oblast, Russia) Russian writer and translator living in Latvia, promoter of Latvian literature.

Dobrovenskis studied at the Faculty of Music Theory and Composition at the Moscow Conservatory and at the Highest Literature Courses. He has worked for newspapers, television and radio in east Siberia. Since 1957 he has lived in Latvia. He is one of the first people to be granted Latvian citizenship for special accomplishments.

His works have been published in Russia since 1955, including several books of prose. In Latvia he has published biographical novels: *Alkhimik ili zhizn kompozitora Aleksandra Borodina: Diptikh* (The Alchemist or the Life of Composer Alexander Borodin, Russian 1984, Latvian 1987), *Rytsar Bednyi* (The Poor Knight, Russian 1986) about the composer Modest Mussorgsky, *Rainis i ego bratya* (Rainis and his Brothers, Latvian 1999, Russian

2000) about the Latvian poet Jānis Rainis, and *Magnus, dāņu princis* (Magnus, the Danish Prince, Latvian 2005). Dobrovskis received the Latvian Cabinet Award for the biographical novel about Rainis. Dobrovskis' prose is securely founded in the biographical and factual material of the period, and presents a precise sense of history and psychology. He has also written poetry.

Dobrovskis has made a significant contribution to the translation of Latvian literature. He has translated several plays by Rainis and Māra Zālīte into Russian, as well as many poems by Aleksandrs Čaks, Ojārs Vācietis, Imants Ziedonis, Māris Čaklais and other poets. He has also written forewords and comments. | ANITA ROŽKALNE

### Translations

In Lithuanian: *LirM*, 25.10.2002 (transl. by Vidas Brazdušas)

### Criticism

Имант Лузинь, *Портреты* (Riga 1986).



**Donelaitis, Kristijonas** | LT | (*Latin* Christian Donalītius, \*1.1.1714 Lazdynėliai/Lasdinehlen, now Vishnevka, Kaliningrad region, Russia, †18.2.1780 Tolminkiemis/Tollmingkehmen, now Chistiye Prudy; buried in the church at Tolminkiemis) A Lutheran priest and the father of Lithuanian poetry, who in his most prominent work, the narrative poem *Metai* (The Seasons), described life in Lithuania Minor in the 18th century. According to a resolution by UNESCO in 1977, *Metai* was included in the Library of European Literary Masterpieces.

In about 1731–1736, Donelaitis studied at Königsberg Cathedral College, then in 1736–1740 at the Theological Faculty of Königsberg University. In 1740–1742 he was a cantor (teacher and master of the church choir) at Stalupėnai/Stalluponen school, and in 1742–1743 the rector of the school. In 1743 he was ordained a priest, and from 1743 until his death in 1780 he was the pastor of Tolminkiemis

parish. In addition to his main duties, Donelaitis was involved in construction, mechanical works and gardening. Late in his life he became involved in litigation against the administrator of the royal estate in Tolminkiemis, regarding the separation of crown, Church and village land.

Donelaitis did not publish a single work in his lifetime. His surviving works of imaginary literature include six fables (begun in about 1750), early parts of *Metai*, *Pričkaus pasaka apie lietuvišką svadbą* (Pričkaus' Tale about a Lithuanian Wedding), and *Tęsinys* (The Follow-up), the narrative poem *Metai* (The Seasons, written in ca. 1765–1775), and three poems in German. Other works are the translation of 'Brošiūra apie separacijos naudą' (A Brochure on the Benefit of Separation) from German into Lithuanian (published in 1769), two letters, one in German and one in Lithuanian (1777), the autobiographical 'Amtsbericht des Donalītius' (News) in German (written in 1773–1779); documents regarding the case of land separation, in German (12 letters, 1775–1778); notes in German in baptism registry books (made in 1773–1774), and seven papers of a different nature (about the Church, construction and land). There is information that Donelaitis wrote hymns or translated them into Lithuanian. The first to publish parts of *Metai*, in 1800, was Kristijonas Gotlybas Milkus (*German* Mielcke). Abridged and prepared by Liudvikas Rėza (*German* Rhesa), the narrative poem *Metai* was first published in 1818. The fables first appeared in 1824, and were reprinted in numerous publications and in editions of Donelaitis' works. Later, Donelaitis' work was published by German scholars: *Christian Donaleitis Litauische Dichtungen* (St. Petersburg 1865) by August Schleicher, and *Christian Donalītius Littauische Dichtungen* (Königsberg 1869) by G.H.F. Nesselmann. The first Lithuanian publication: *Kristijono Donelaicio rasztai* (Works of Kristijonas Donelaitis) appeared in Shenandoah (PA) in 1897. The most important edition in independent Lithuania was the poem *Metai*, prepared for publication by Juozas Ambrazevičius (1940). The first Soviet edition was *Metai ir pasakėčios* (ed. by Zigmas Kuzmickis, 1945). The most important and most complete edition of Donelaitis' work (fiction and other work, letters and archival materials) was *Raštai* (Works), with Kostas Korsakas as head of the editorial board, in 1977. The most recent edition is *Metai ir pasakėčios* (The Seasons and Fables; ed. by Vytautas Vitkauskas, Vilnius 1994, 2000).



Donelaitis wrote the narrative poem *Metai* over about four years (1770–1774). It is the best-known work of Lithuanian literature, distinguished by a masterful management of the material and language. In the poem, written in metrotonic hexameters adapted to the Lithuanian language, the author described the daily life of Lithuanian peasants (*būrai*) in Lithuania Minor in the 18th century: their work, environment, homes, holidays, etc. The addressee of the poem was a peasant in his parish and the writer's closest friends, who were well acquainted with the daily life described. The poem had didactic intentions, thus some scholars hold the view that its separate parts could be seen as supplements to Donelaitis' sermons. The author's obvious aim was not only to depict life, but also to influence it, to teach and educate the reader, and relate it to Christian (Lutheran) norms. Dual didactics are inherent in the poem: on the one hand practical, and on the other religious, or moral. From a poetic point of view, the didacticism of *Metai* is not dull or lacking in expression. The narrative poem depicts the static daily life of the peasants, the totality of a life lacking in any special events. The author emphasises only what happens regularly, what is characteristic, frequent, and thus important to everybody. The life of the peasant community is assessed from religious, moral, social and national points of view. It is God's allowed and foreseen order, earthly joys and hardships, praiseworthy and blameworthy behaviour, that are important.

A significant part of *Metai* is devoted to a description of the four seasons of the year. They are a part of the world created by God, and thus deserve their place in the poem. Nature is perceived from the peasant's viewpoint: it is people's living environment, not intended to be admired, so the characters in the poem see it from a practical point of view. Donelaitis is first of all concerned about the whole, and not details; he highlights what is most characteristic, permanent and constantly recurring. Through the descriptions of nature, scenes of the peasants' life, and observations of the surrounding world, Donelaitis expressed the Christian concept of the world and his own religious feelings, pointed to God's power and wisdom, and to the diversity of the created world.

Individual characters represent different traits: religiosity, decency, wisdom, diligence, moderation, laziness, negligence, etc. The positive traits

show the ideal of the community, while the negative ones indicate people's vices and the norms of life that should be changed. Donelaitis naturally depicted the peasants' work, their main occupation and the foundation of their life. Somewhat digressing from common Christian ideas of the structure of the world, the writer also presents actual scenes from peasants' daily life, and often inserts practical advice or precepts. The poem is valuable from an ethnographic point of view, too: it describes the Lithuanian village in Lithuania Minor in the second half of the 18th century, the peasants' work mostly related to the preparation of provisions, their feasts, customs, clothes and footwear, etc. The four parts of the poem are sometimes considered separate works due to the impression of loose composition. The poem does not have a plot: there are only separate lines of the plot or its rudiments. Yet there are various composition links in the work that impart an artistic unity to it. The basis of the composition is the calendar cycle of the four seasons, which covers the whole of the peasants' life. The external form of the composition consists of the characters' conversations. One of the main compositional means is contrast, yet hyperbole, direct guidance and talking-to should not be overlooked either. Often, the links between the images in the poem resemble the composition of fables: edification or moralising is followed by a visual illustration, or the other way round. The narrative poem *Metai* displays tendencies of the Enlightenment (didacticism), Baroque style (contrasts, low style), and realistic features (using types, particularities). The style and artistic means of Donelaitis' poem were determined by the thematic content of *Metai* (peasants' life), the position of the author (Christian concept of the world), the purpose of the work (religious and practical didactics), indirect literary traditions (Classical literature, prevailing literary trends), and the specifics of the language (the living Lithuanian language). The following stylistic features can be singled out: popular or low style (spoken language, the 'low' lexicon), rhetorical quality and dynamism determined by didactics (which manifest themselves through the abundant use of verbs), the combination of the epic and the lyric, the influence of Classical literature, the use of hexameters (a contrast with low style), tendencies of Classicism, and the sentimentality of the period's literature (didacticism, the theme of the four seasons, the schematic nature of the characters). | MIKAS VAICEKAUSKAS

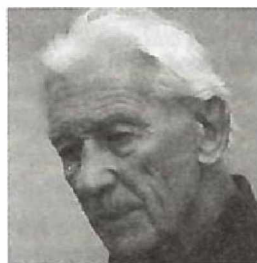
## Translations

- In Armenian: [*The Seasons*] (Yerevan 1986, transl. by Feliks Bachinian)
- In Belarusian: *Чатыры пары года* (Minsk 1961, '1983, transl. by Aleksei Zarycki)
- In Czech: *Roční doby* (Prague 1960, transl. by Hana Jechová)
- In English: *The Seasons* (Los Angeles 1967, transl. by Nadas Rastenis), *The Seasons* (Vilnius 1985, transl. by Peter Tempest); AL, GA
- In Estonian: *Looming*, 1964, no 1 (transl. by Mihkel Loodus and Ain Kaalep)
- In French: 7PL
- In Georgian: *Celacidis droni* (Tbilisi 1968, transl. by Grigol Abasidze, Revaz Margiani)
- In German: *Das Jahr in vier Gesängen* (Königsberg 1818, transl. and introd. by L.J. Rehse; the very first translation into a foreign language), *Christian Donalitis Littausche Dichtungen* (Königsberg 1869, transl. and introd. by G.H.F. Nesselmann), *Christian Donalitis' Littausche Dichtungen* (Halle/S. 1894, transl. by Ludwig Passarge; reprint by Lutz F.W. Wenau: Lilienthal 1998, '1999), *Die Jahreszeiten* (München 1966, Leipzig '1970, transl. with afterword by Hermann Buddensieg); MHG, ZAS
- In Hungarian: *Évszakok* (Budapest 1970, transl. by Dezső Tandori); LK
- In Italian: 'LU, LQPV
- In Latvian: first translation of the fragments of *Metai* was done by Karl Fridrih Vatson in 1821; translators of other fragments were: Kārlis Kundziņš, Jānis Rainis, Edgars Baumanis, Sudrabu Edžs, Jānis Jaunsudrabiņš, Emīlija Prūsa, Emīlis Skujenieks, Jānis Sudrabkalns. Complete transl. by Paulis Kalva *Gadalaiki* (Riga 1963), *Gadalaiki = Metai* (Riga '2006, ed. by Alberts Sarkanis, introd. by Justīnas Marcinkevičius)
- In Polish: *Rok* (Warsaw 1933; Vilnius 1953, transl. by Kazimierz Pietkiewicz), *Pory roku* (Olsztyn; Białystok 1982, transl. by Zygmunt Ławryniewicz); 'BZL
- In Russian: *Времена года* (Moscow 1946, 1955; Leningrad 1960 [considered the best edition, subsequently reprinted: Moscow 1964, 1990; Vilnius 1984; Kaliningrad 2005], transl. by Daniil Brodsky); *Сочинения* (Vilnius 1951, transl. by Brodsky), *Избранное* (Moscow 1951, transl. by Brodsky); 'LRZ
- In Swedish: *Årstiderna* (Göteborg 1991, transl. by Lennart Kjellberg)
- In Ukrainian: *Літа* (Kyiv 1989, transl. by Dmitro Cherenichenko); SV
- Donalaitis' work has also been translated into Esperanto, Japanese, Latin, Serbian and Yiddish.

## Criticism

Aleksas Vaškeelis, 'The Life and Age of Kristijonas Donalaitis', *Lituanus*, 1964, vol 10, no 1, pp 8–33; Idem, 'Pietist Spirit in Donalaitis' Poetry', *Lituanus*, 1964, vol 10, no 3–4, pp 80–92; Alfonsas Šešplaukis, 'A Question of Influences: Donalaitis and German Literature', *Lituanus*, 1964, vol 10, no 1, pp 54–60; Vincas Maciūnas and Kostas Ostrauskas, 'Kristijonas Donalaitis. Bibliography', *Lituanus*, 1964, vol 10, no 1, pp 87–96; Antanas Klimas, [Review of *The Seasons*, transl. by Nadas Rastenis], *Lituanus*, vol 13, no 2, 1967, pp 78–80; Rimvydas Šilbajoris, 'Kristijonas Donalaitis, a Lithuanian

Classic', *Slavic Review*, vol 41, no 2, 1982, pp 251–265; Birutė Ciplijauskaitė, 'Donalaitis' *The Seasons*: Belated Epic or Foretaste of Romanticism?', *JS*, vol 14, no 2, 1983, pp 91–98; Idem, 'Donalaitis: Die Vier Jahreszeiten', in: *Die Vier Jahreszeiten im 18. Jahrhundert* (Heidelberg 1986, ed. by Gesamthochschule Wuppertal), pp 39–45; Algimantas Bučys, 'Paradoxes of Lithuanian Literature', *Vilnius*, Summer 1997, pp 107–124; Kristina Brazaitis, 'Donalaitis Viewed through Rose-tinted Glasses: Did Johannes Bobrowski Misread the Lithuanian Bard?', *JS*, vol 35, no 1, 2004, pp 50–62; Māra Grudule, 'The Role of Nature in Baltic Literature During the Second Half of the Eighteenth Century', in: Anneli Mihkelev and Benedikts Kalnačs (eds.), *We Have Something in Common: The Baltic Memory* (Tallinn 2007), pp 87–98; August Schleicher, '[Vorrede]', in: Christian Donalaitis *Litauische Dichtungen: Erste vollständige Ausgabe mit Glossar* (St. Petersburg 1865), pp 1–21; Alfonsas Šešplaukis, 'Deutsche Übersetzungen der "Jahreszeiten" des Christian Donalaitis', *Zeitschrift für Ostforschung*, 1984, fascicle 1, pp 70–75; Audronė Žentelytė, 'Der emanzipatorische Diskurs und seine Grenzen: Deutsche, Litauer und Letten zwischen Aufklärung und Romantik', *AA*, vol 6, 1998, pp 59–77; Sigita Barnišienė, 'Donalaitis und Tielo – zwei Beispiele von Koexistenz der Literaturen in Ostpreußen', *AA*, vol 9, 2001, pp 245–255; Alina Kuzborska, 'Deutsche Gedichte von Kristijonas Donalaitis', *AA*, vol 13, 2005, pp 158–176; Kostas Doveika, 'Leedu kirjanduse klassik K. Donalaitis', *Rahva Hääl*, 18.2.1955; Mihkel Loodus, 'Leedu kirjanduse rajaja', *Edasi*, 29.12.1963; Johannes Semper, 'Donalaitis ja ta "Aataajad"', *Sirp ja Vasar*, 1.1.1964; Leonas Gineitis, 'Leedu kirjanduse klassiku tee maailma', *Keel ja Kirjandus*, 1973, no 2, pp 101–102; Aldona Ruseckaitė, 'Kristijonas Donalaitis', *CaL*, no 9, 2008, pp 41–45; [Andrejs Dirikis], 'Kristjānis Donalaitis', *Baltijas Vēstnesis*, 1874, no 45, pp 350–352; [Edgars Baumanis], *Leischi* (Riga 1902), pp 319–327; Jēkabs Lautenbachs, 'Kristijonas Donalaitis: Leischi daiļās literatūras tehvs', *Apskats*, 1903, no 19, pp 289–293; Līgotņu Jēkabs [= Jēkabs Roze], 'Kristjāns Donalaitis un viņa "Metas"', *Sējējs*, 1939, no 1, pp 54–56; no 2, pp 156–157; no 3, pp 263–265; Kęstutis Nastopka, *Kristijons Donalaitis un viņa daiļrade* (Riga 1963); Idem, 'Donalaitis latviešu literatūrā', *Karogs*, 1964, no 1, pp 143–146; Alfons Sukovskis, 'Kristijona Donalaiša "Gadalaiki"', *Jaunās Grāmatas*, 1963, no 2, pp 20–23; Algimantas Bučys, 'Paradoxer i den litauiska litteraturen', *Ariel*, 1998, no 5/6, pp 33–47.



**Eglītis, Andrejs** | LV | (\*21.9.1921 Ļaudona parish, †23.2.2006 Riga) Poet, essayist, honorary mem-



ber of the Latvian Academy of Sciences, recipient of the Medal of Three Stars in 1994.

In 1945, Eglītis emigrated to Sweden. He was secretary general of the Latvian National Fund in Stockholm, editor-in-chief of the exile literature and arts magazine *Ceļa zīmes* (1948–1952), and editor (1952–1978). He became very popular as a poet in 1943 when he wrote the text for a cantata composed by Lūcija Garūta, *Dievs, Tava zeme deg* (Lord, Thy Earth is Aflame), published in the media in 1943, and as a separate publication in exile in 1948, expressing the loss of the Latvian state and the tragedy of World War II.

He is the author of a number of collections of poems. The most significant are, *Uz vairoga* (Upon the Shield, 1946), *Nesaule* (Sunless, 1953), *Otranto* (1956), *Lāsts* (The Curse, 1961), *Audiet mani karo-gā sarkanbaltisarkanā* (Weave me into the Red-White-Red Flag, 1972), *Svešais cirvis cērt un cērt* (The Strange Axe Fells and Fells, 1986), and *Tauta ir manas mājas* (The Nation is my Home, 1993). He has also written a collection of essays, *Dvēseļu cietoksnis* (The Citadel of Souls, 1945), dedicated to the desperate fight of the Latvian Legion at the very end of World War II in Kurzeme in western Latvia. Since 2002 his collected works have been published in Latvia in seven volumes.

The main theme of Eglītis' poetry is the love of his native land, moving from the intensely tragic (during the first years in exile) to the philosophically marked. In exile his poetry belonged to a great extent to the category of sacral texts because of its strong patriotic emotions, as well as due to the similarly strong artistic poetic texts. | JANĪNA

KURSĪTE

### Translations

In Czech: LD

In Danish: *Gud, din jord star I flamme* (transl. by N.J. Rald)

In English: *God, Thy Earth Is Aflame* (Stockholm 1948, transl. by Velta Sņikere), *No such place lasts summerlong* (Bakewell 1974, transl. by Sņikere, intro. by Derek Stanford), *Gallows over Europe* (London 1984, transl. by Robert Fearnley in collab. with Sņikere), *Hand Holds Hand* (Riga 2001, transl. by Sņikere); \*PEX

In German: *Gebt mir einen anderen Himmel* (Hamburg-Hamm 1964, transl. by Elfriede Eckardt-Skalberg, Rose-marie und Gerd Steiner)

In Lithuanian: *LirM*, 12.9.2008 (transl. by Arvydas Valionis)

In Swedish: *Herre I höjden! Jorde brinner!* (1947, transl. by W. Freij), *Vart dagliga brod giv oss I dag! Hjälp de let-tiska flyktningarna I Tyskland!* (Stockholm 1949, transl. by W.W. Freij)



**Eglītis, Anšlavs** | LV | (\*14.10.1906 Riga, †4.3.1993 Los Angeles, USA) Writer. His father was the writer Viktors Eglītis, his mother the translator Marija Eglīte, his wife the writer and painter Veronika Janelšņa. Anšlavs Eglītis was a recipient of the Nation Award conferred by the World Federation of Free Latvians (1980) and was elected Honorary Member of the Federation. He was also elected Honorary Member of the Latvian Academy of Sciences (1990).

Eglītis began his education in Riga. In 1915 he was evacuated with his family to Russia where they lived in Selo Golicina, near Moscow, and attended a Russian school, where his father was a teacher. He returned to Latvia in 1918, lived first in Alūksne, then moved to Riga in 1919 and attended the Riga 2nd Secondary School, at the same time attending sessions at the painter Tone's studio. He contracted tuberculosis and went to Switzerland for treatment, near Lake Geneva. During 1929–1935 he studied at the Latvian Academy of Arts, working in the figurative master workshop under Ģederts Eliass. After graduation from the Academy, he worked as an arts teacher at the Beķere Gymnasium in Riga, and starting in 1938 was a contributor to the newspaper *Jaunākās Ziņas*.

Eglītis' first poem, entitled *Lords* (The Lord), was published in 1926. He was an active art critic, wrote reviews of art exhibitions and articles on artists which were published in newspapers and magazines. At the same time he wrote prose, since 1928 his stories were published in periodicals, and in 1936 a collection of short stories, *Maestro*, was published. These stories confirm Eglītis as an excellent storyteller, his characters are often somewhat caricatured, but his elegant, modern story-telling is most attractive. In 1940 a story *Nestundas* (The Dark Hours) was published, formed from story-like life episodes told by various people, with a strictly controlled plot.

In 1938, Eglītis compiled his poems in a collection *Vientulis un dzirotājs* (The Loner and the Reveller). Pretending to be entirely pleasure loving, in his inner self the poet feels like an unprotected loner. Eglītis continued to write poetry for a while longer, and in 1941 he published *Mijkrēslis* (Twilight) in collaboration with Andrejs Johansons. However, his main field of endeavour was prose. In 1940 the novel *Līgavu mednieki* (The Hunters of Brides) was published, describing the affluent circles of Riga society and, in contrast, three enterprising intelligent young men. In 1941 a story *Ģimetne* (The Portrait) was published, while the newspaper *Tēvija* serialized his novel *Homo Novus* which painted the life of Latvian artists in bold strokes and showed some very colourful characters. The novel was published in book form in 1946 in Germany.

In the early 1940s Eglītis also turned to drama. His plays, *Kosma konfirmācija* (The Cosmos Confirmation, staged in 1943 under the title *Kosma simfonija* (The Cosmos Symphony), and *Par purna tiesu* (By a Nose Length, staged in 1944), gained immense popularity. The plays have colourful characters, and a brisk, colourful dialogue. He began another play, *Kazanovas mēteli* (The Mantle of Casanova), but the Soviet Army was approaching Riga, Eglītis fled the country, and the manuscript was left in Riga.

In November 1944, Eglītis arrived in Berlin and worked for the newspaper *Latviešu balss*. In February 1945 his apartment with all his possessions was destroyed during a bombing raid. This experience is reflected in the collection of stories *Uguns pilsēta* (Flame City, 1946). Eglītis moved to the south of Germany where he lived in a small Swabian community, Tailfingen. His main activity was writing, and his work of that time took a romantic course, with the stories often taking place in a strange land and distant historic ages. The people were often shown in complex situations standing on the edge between life and death. The love of Eglītis' life was mountains. This topic is reflected in his collections of stories *Teoduls Supersakso* (1946) and *Švābu Kapričo* (The Swabian Capriccio, 1951), the legend-like story *Čingishāna gals* (The End of Genghis Khan, 1948), and a novel written in the form of an adventure tale, *Ajurjonga*. He wrote plays centred on historic personae for the exile theatre, *The Mantle of Casanova*, staged in 1947, and *Galma gleznotājs* (The Court Painter, staged in 1948).

In 1950, Eglītis emigrated to the USA and after a few weeks spent in New York moved to Oregon where he lived and wrote in Salem. The impressions of this time are incorporated in the novel *Cilvēks no Mēness* (A Man from the Moon, 1954). In 1952 he moved with his wife Veronika Janelšņa to Los Angeles and lived in the suburb of Pacific Palisades. At first he worked at odd jobs, but starting in 1952 spent all his time writing. His novels were usually first serialized in the newspaper *Laiks* and afterwards were published in book form. He also wrote film reviews and was included in the Hollywood Press Corps. His observations on films are incorporated in the book, *Lielais mēmais* (The Great Silents, 1982) and *Ekrāns un skatuve* (The Screen and the Stage, 1992).

While living in exile, Eglītis wrote a noteworthy amount of prose, mainly novels, all of them packed with tense action, entwined with retrospections expressing the author's thoughts on historic events in Latvia, and at times interposed with autobiographical episodes and vibrant, colourful characters. For the main part in his novels Eglītis portrayed the different levels of life of Latvians in exile, for example in the novels *Misters Sorijis* (Mister Sorry, 1956), *Omartija kundze* (Mrs. Omarty, 1958), *Malachita Dievs* (The Malachite God, 1951), *Bezkaunīgie vēči* (Cheeky Old Men, 1968), *Es nepievienojos* (I do not Agree, 1971). The psychological portrayal with a precise characterization of exile society dominates his trilogy *Nav tak dzimtene* (Not my Land of Birth, 1966), *Cilvēks mežā* (Man in the Forest, 1970), and *Vai zini zemi citronas kur zied?* (Do you Know the Land where Lemon Trees Bloom?, 1980). The main character of these novels is a person of the author's imagination, Roderiks Turaidis. Eglītis' war and postwar experiences are used in the novels *Es nebiju varonis* (I was not a Hero, 1955) and *Vai te var dabūt alu?* (Can I get Beer here?, 1961). Scenes from life in exile and in the homeland are intertwined in the novel *Ilze* (1959), using the experiences of his wife's mother. Experiences in Latvia are described in the novel *Piecas dienas* (Five Days, 1976), incorporating some autobiographical material and giving a broad portrayal of the life of Latvians over a longer period of time. Eglītis is a master storyteller and he developed the story genre in Latvian literature. Writing about apparently common occurrences, Eglītis interposes these with dramatics. Collections of stories and novellas: *Karuselis* (The Carousel, 1956), *Sveiciens*



*Ofījai Ozo* (Greetings to Ofia Ozo, 1958), *Tīesa nāk* (The Jury is In, 1956), *Pēdējais Mohikānis* (The Last Mohican, 1969), *Pasmaidot* (With a Smile, 1970), *Kas izpostīja latvisko stūrīti?* (Who Destroyed the Latvian Corner?, 1977) *Mana banka* (My Bank, 1982). Reminiscences of summers spent at the cottage in Inciems are incorporated in the autobiographical novel *Pansija pili* (Pension at the Castle, 1962).

In exile Eglītis wrote a large number of plays, often using the topics of his novels, as in the plays *Omartija kundze* (staged in 1961), *Jolanta Durbe* (staged in 1967), and *Bezkaunīgie veči* (staged in 1970). Exile theatres have staged the plays, *Cilvēks grib spēlēt* (Man Wants to Play, 1963), *Māris and Baiba* (1971), *Karmen, Karmen* (1982), *Spēle ar brāļiem* (A Game with Brothers, 1986). Reality and a dream become mixed in his play *Ferdinands un Sibilla* (Ferdinands and Sibilla) (1964). His plays have been published in exile in two volumes under a joint title, *Lūdzu ienāciet, ser!* (Please Come in, Sir!, 1–2, 1974).

Eglītis wrote many articles on writers and books, which were compiled in a collection, *Esejas* (Essays, 1991). Since 1990 much of his work has been published also in Latvia. | VIKTORS HAUSMANIS

#### Translations

In English: *Ajurjonga* (Johanneshov 1955, transl. by L. Parks), *Two Plays* (Los Angeles 1995); 'BAS, 'PEX

In Estonian: *Inimene kuult* (Toronto 1956, transl. by Inge Kuutan)

In German: *Dschingis Khans Ende* (Hamburg 1968, transl. by Charlotte Torp), *Homo Novus* (Bonn 2005, transl. by Berthold Forssman)

In Lithuanian: *Aidai*, 1978, no 5 (transl. by Jurgis Gliauda)



**Eglītis, Viktors** | LV | (\*15.4.1904 Sakaņi parish, †20.4.1945 in imprisonment) Poet, writer, literature and art critic, translator. Eglītis was an ideologist and inspirer ('patriarch') of the Latvian Decadence movement at the beginning of the 20th

century. He introduced and translated the work and ideas of the representatives of the Russian Decadence and Symbolism movement (Valery Brusov, Dmitry Merezhkovsky, Fyodor Sologub, Vyacheslav Ivanov). He was also one of the ideologists of the Latvian neo-paganism religion, the folklore and cultural movement Dievturi, founded at the beginning of the 20th century.

Eglītis studied at the Vitebsk Orthodox Religious School (1889–1893) and Seminary (1893–1899). He also studied drawing and painting at the Penza art school and at the Princess Tenisheva private art studio in St Petersburg where he studied with Ivan Repin (1899–1901). During 1907–1913 he studied classical languages at the University of Tartu. He was arrested during the Soviet occupation and died in prison.

His most significant poetry collections are: *Elēģijas* (Elegies, 1907), *Hipokrēna* (Hippocrene, 1912), *Kastaļavots* (Kastalu Spring, 1924); collections of stories: *Vērtības pārvērtējot* (Re-Assessing Values, 1911), *Dvēseles slāpes* (Thirst of the Soul, 1922); and the novel *Domājošā Rīga* (Thinking Riga, 1934). Eglītis has also written a monographic essay on the originator of Latvian modernism, the writer Jānis Poruks, and his time, *Poruks* (1903), which can be considered to be one of the manifestos of Latvian modernism. Articles on Latvian art and literature are compiled in the collection, *Ceļš uz latvju renesanci* (The Way to Latvian Renaissance, 1914). Eglītis translated the poetry of Russian Symbolists, among them a collection of poetry of Valery Brusov (1904).

In his poetry and prose, essays on art and literature, Eglītis' views evolve from Decadence (Symbolism) to Neo-Classicism, from individualism to a joint, collective search for a Latvian identity. At the beginning of his writing career, while developing a Dionysiac personality cult under the influence of Nietzsche, Eglītis gradually turned to the spiritual searches of an Apollonic, harmonious and creative person. | JANINA KURSITĒ

#### Translations

In Estonian: *Noor-Eesti* (1910)

In Lithuanian: ILL26



**Ehin, Andres** | EE | (\*13.3.1940 Tallinn) Poet, writer and translator, the main surrealist poet in Estonian literature (besides the exile poet Ilmar Laaban), one of the outstanding figures of the 'cassette generation' of the 1960s.

Andres Ehin graduated from Tartu University in 1964 as a Finno-Ugric linguist, and was then a teacher in Yamal-Nenets National District. From 1965 to 1972 he was the editor of several cultural journals and magazines. From 1972 to 1974 he worked as an editor of the Estonian Soviet Encyclopaedia. Since 1974 he has been a freelance writer. He has also been active as a translator, having translated from Russian, Turkish, Finnish, Persian, Spanish and English into Estonian. His most important translation was *1001 Nights* from Russian, with his wife, the poet Ly Seppel.

Poetry collections: *Hunditamm* (Wolf's Oak, 1968), *Uks legendikul* (Door on an Opening, 1971), *Luba linnukesel väljas jaurata* (Let the Bird Babble Outside, 1976), *Vaimusõõrmed* (Nostrils of the Spirit, 1979), *Tumedusi riiübatan* (I Sip the Darkneses, 1988), *Teadvus on ussinahk* (Consciousness is Snakeskin, 1995; annual prize of the Estonian Cultural Endowment), *Paluteder ja mutrikorjaja* (Heath-Cock and the Picker of Screw Nuts, 2004), *Udusulistaja* (Downy Feather Plasher, 2008), his selected poems *Täiskuukeskpäev. Valitud luuletusi 1959–1988* (Midday of Full Moon, 1990) and his collected poems *Alateadvus on alatasa purjus* (The Subconscious is Constantly Drunk, 2000; the state culture award). He has written several parodic and mystificational works: the drama *Karske õhtupoolik* (A Sober Afternoon, 1972, under the pseudonym of Lembit Vahak), the collection of short stories *Ajaviite peerud lähvad lausa lõkendama* (Chips of Entertainment into Buoyant Flames, 1980), the novels *Rummu Jüri mälestused* (The Memoirs of Rummu Jüri, 1996) and *Seljatas sada meest* (She Floored a Hundred Men, 1998). In 2008 a film *Akadeemik Obruchevi unenägu* (A Dream of Academic Obruchev) was made, after a poem by Ehin.

Andres Ehin is quite a unique figure in Estonian poetry, being almost the only surrealist poet. His poetry has been surprisingly homogenous throughout the time of his writing. He has followed the principles of associative and spontaneous style, but Ehin's surrealism always has certain recognizable individual features: often his poems narrate some strange story (i.e. associations are integrated into a certain framework) and often humour is a quality in its own right (the associations are not simply unexpected, but are also intentionally humorous). Ehin's style often includes the possibility of a sensual feeling of what he is describing, i.e. his mind games are not only linguistic but also try to show everyday reality in a new light. It seems that in his 'surrealism' he puts the accent on 'realism', so that the reader can imagine a whole integrated parallel world, not only some 'cuts' into the unreal. This feature is clear in his prose, which manipulates actual figures of Estonian cultural life (as in *Twilight Rushfires...*) or real history (as in his novels, which are parodies of actual historical novels). His interest in the strange and exotic also finds expression in his translations from distant cultures (e.g. *Chukchi tales*). Ehin is the connecting link between different innovative epochs of the 20th century: from the first genuine Estonian surrealist, Ilmar Laaban, through the active searches of the 1960s (Alliksaar et al) to a new peak at the beginning of a new century, when Ehin is still highly valued as a maestro of poetic freshness. Ehin's poetry can be characterised as somewhat national despite the universalism of his surrealism: it contains many symbols that belong specifically to Estonian culture, and it uses the sound possibilities of the Estonian language. Ehin is largely a solitary figure in Estonian poetry, not a founder of a tradition but the sole representative of his kind of poetry. | AARE PILV

### Translations

In English: *Moose Beetle Swallow* (Cork 2005, transl. by Taavi Tatsi and Patrick Cotter); SC, OWH, VN; *ELM*, 1997, no 5 (transl. by Richard Adang); *ELM*, no 17, 2003 (transl. by Andres Ehin, Richard Adang and Taavi Tatsi)  
In Danish: *Banana Split*, 1993, no 2 and 1994, no 5 (transl. by Viggo Madsen)  
In Finnish: *USK*; *Kirjailija*, 2005, no 4 (transl. by Riina Katajauori)  
In French: *Les Lettres Internationales*, 1990, no 6  
In Gaelic: *Haiku* (Cork 2004, transl. by Gabriel Rosenstock)  
In Galician: VN  
In German (both transl. by Gisbert Jänicke): *Estonia*, 1996, no 2 and *die horen*, no 197, 2000  
In Hungarian: EH



In Japanese: *Ginyū*, 2002, no 13 (transl. by Ban'ya Natsuishi), *World Haiku* (Tokyo 2005, ed. by Ban'ya Natsuishi)

In Latvian: CK; *Karogs*, 2005, no 5 (transl. by Guntars Godiņš)

In Lithuanian: *LitM*, 18.5.1996 (transl. by Danutė Sirijos Giraitė), *PDR* 2002 (transl. from English by Kornelijus Platelis)

In Russian: AEP, SD; *Внузород*, 1996, no 3 (transl. by author), *Радуга*, 1999, no 4 (transl. by Svetlan Semenenko and Gohar Markosjan-Käspär), *Внузород*, 2002, no 1/2 (transl. by Nil Nerlin)

In Slovak: OM

In Spanish: *Feria Internacional del Libro* (Spain 2002, transl. by Arturo Casas); *Prometeo* [Colombia], no 59/60, 2002 (transl. by Rafael Patino), *Los Rollos del Mal Muerto* [Argentina], 2001, no 3 (transl. by Luis Bravo)

In Swedish: in: Andres Ehin, Ly Seppel-Ehin and Kristiina Ehin, *Sömnlösa på sömnstranden* (Tallinn 2007, transl. by Kalli Klement and Jaan Seim)

His works have also been translated into Armenian, Bulgarian, Dutch, Georgian, Icelandic, Italian, Kazakh, Korean, Macedonian, Norwegian, Romanian, Slovenian, Swedish, Turkish and Uzbek.

### Criticism

Hanns Grude, 'Ehin ist wieder da', *Estonia*, 1996, no 2, pp 44–46; Janika Kronberg, [Review of *Alateadvus on alati purjus*], *ELM*, no 11, 2000, pp 36–37.



**Ehivest, Jüri** | EE | (\*15.3.1967 Tallinn, †11.10.2006 New York, USA) Prose writer, one of the most important intellectual postmodern writers in the 1990s. Ehivest received the Tuglas Prize for his short stories in 1997 and 2003, and an annual literary prize for his prose books in 1996 and 2002.

Ehivest studied biology (1985–1987) and theology (1991) at Tartu University. He was a freelance writer living in Tartu. He participated in the activities of the *Hirohall* literary group from 1989 to 1992.

Ehivest started to publish his innovative short stories in 1988. He has published the collections of short stories *Krutsiaania* (Cruciania, 1996), *Päkapikk kirjutab* (A Gnome Writes, 1997), *Elumask* (Life Mask, 1999), *Taevatrepp* (A Stairway to

Heaven, 2001), *Hobune eikusagilt* (A Horse from Nowhere, 2002), and *Rahuldus* (Satisfaction, 2004); and the novels *Ikka veel Bagdadis* (Still in Baghdad, 1996), *Ellilend* (Flight of Elli, 1999) and *Palveränd* (Pilgrim, 2006). He has also written a few plays, which have been staged by different student theatre groups.

Ehivest was one of the most significant Estonian prose writers whose style is original in the context of more recent Estonian prose. He represents, most outstandingly, the textual techniques of postmodern prose in Estonia. His short stories often carry meta-fictional nuances, and have a complex and self-sufficient structure. Often the stories deal with resolving a secret or epistemological paradox, and the search for the answer lies both in the narrative and the form of the story itself. However, Ehivest's texts are not merely intellectual constructions; they also touch on deep human problems: the authenticity of personal relationships, the adequacy of perceiving one's own existence, and the possibility of recognizing the truth of being human. Sometimes the motifs of his stories are connected to the kabbala, gnosticism or some other complex enigmatic system. His later texts sometimes focus on motifs of contemporary social myths, emptying them of conventional content. Ehivest's short stories are metaphors for problems or cognitive states and they do not follow exactly the traditional mechanisms of prose. Instead of a clear plot, there is a central figure or pattern, in which the characters move around and try to resolve it. Often his stories have structures that swirl back on themselves like spirals; the culmination of a story does not occur with the solving of the plot, but rather pushes characters even further into the structure of the enigma. Ehivest's novels are actually expanded short stories, although the structures are deeper and more multi-levelled. While the basic features of his texts have remained the same, the world of his latest texts is clearer and airier.

Ehivest is one of the most significant Estonian prose writers of the 1990s. He has developed a subtle technique which raises the structure and form of prose to a level of figurativeness and abstractness more commonly associated with poetry (and often the reading techniques of poetry suit Ehivest's prose very well). Ehivest has radically escaped the mimetic and realist mode of prose, and has thematised the very enigmatic nature of narrative art. | AARE PILV

## Translations

In English: ESS, SC; *ELM*, 2001, no 12 (transl. by Marika Liivamägi and Tiina Laats)

In Finnish: TP

In French: LH

In German (both transl. by Irja Grönholm): *Estonia*, 1999, no 1, *Lichtungen*, no 95, 2003

In Latvian (all transl. by Maima Grinberga): *LM*, 1998, no 12, *Luna*, 2000, no 5 and 2002, no 8, *Karogs*, 2001, no 6 and 2005, no 5

In Russian: NEN; *Pažyza*, 1997, no 1 and 2001, no 4 (transl. by Svetlan Semenenko)

In Swedish: EB2

## Criticism

Rutt Hinrikus, 'Estonian Biography in the Contemporary Estonian Literature', in: *Naujos idėjos ir formos Baltijos šalių literatūroje* (Vilnius 1999), pp 111–119; Hinrikus and Janika Kronberg, [Review of 'Flight of Elli'], *ELM*, 1999, no 9, p 45; Idem, [Review of 'A Stairway to Heaven'], *ELM*, no 15, 2002, pp 42–43; Idem, [Review of 'A Horse from Nowhere'], *ELM*, no 16, 2003, pp 36–37; Aare Pilv, 'A Brief overview of Jüri Ehivest', *ELM*, 2001, no 12, pp 24–26; Aare Pilv and Berk Vaher, 'Jüri von Ehivest. Satisfaction', *ELM*, no 20, 2005, pp 53–54; 'Wer schreibt da? Zehn Antworten von Jüri Ehivest, Tartu, im Sommer 1999' [an interview], *Estonia*, 1999, no 2, pp 10–13.



**Elksne, Ārija** | LV | (née Grietiņa, married name Demidova, later Fišere, \*7.2.1928 Riga, †29.9.1984 Riga, buried in the Baltezers Cemetery) Poet, a representative of classical poetry. Her topic of interest was the emotionally rich world of a woman, responsibility towards children, family, nation and the nature of Latvia. Recipient of the Latvian SSR State Prize (1976).

Elksne was a graduate of the Riga Institute of Medicine (1953) and its Graduate Programme (1957). She later worked as a doctor at the Ķemeri Sanatorium (1953–1956) and lecturer at the Riga Institute of Medicine (1956–1965). From 1965 until her death (she committed suicide), Elksne worked only in the literary field.

Elksne's poetry has been published since the second half of 1956. Collections of poetry: *Vārpu*

*valoda* (The Language of Ears of Grain, 1960), *Uz tavu veselību, zeme!* (To Your Health, Earth!, 1963), *Vasaras vidū* (In the Middle of Summer, 1966), *Galotņu gaisma* (The Light of Peaks, 1968), *Trešā bezgalība* (Third Infinity, 1971), *Klusuma krastā* (On the Shore of Silence, 1973), *Vēl vienai upei pāri* (Across Another River, 1975), *Līdz saulei aizdomāt* (Thinking to the Sun, 1977), *Vēstules tālajai zvaigznei* (Letters to the Distant Star, 1978; together with Jānis Grots), *Metamorfozes* (Metamorphoses, 1980), *Stari* (Beams, 1982), *Viršu karogs* (Flag of Heather, 1986); selections of poems: *Mājupceļš* (The Road to Home, 1978), *Pie sirsnības strauta* (At the Brook of Sincerity, 1982), *Es visu mūžu mīlējusi esmu* (I have Loved all my Life, 1988), *Es neticu, ka var bez cilvēkiem* (I Don't Believe it is Possible Without People), *Gaismas gadi* (Light Years, both 1994), *Aizved mani uz Morica salu* (Take me to the Island of Morics, 1997, poems set to music), *Kamēr vien saulgriezes ziedēs* (2003), *Lūgums* (2005), *Milēdama. Saulaini vārdi* (Loving. Sunny Words, 2008); Writings in 5 volumes (*Raksti 5 sējumos*, 1996–1997). Elksne's children's poems have been published in two collections. Elksne has translated from German (Heine *Auf Flügeln des Gesanges*, 1975; Klaus Mann *Mephisto*, 1961; Gottfried Keller *Die Leute von Seldwyla*, 1963; Ludwig Feuchtwanger *Der Jüdische Krieg*, 1985; Goethe's poetry) and Russian (the poetry of Akhmatova, Pushkin, Blok; the prose of Pushkin, Lermontov, Dostoyevsky, Bulgakov, Astafyev).

Elksne's emergence into literature was a success because the intimately lyrical trend of her talent coincided with a renewed flourishing of Latvian intimate poetry in the late 1950s and early 1960s. All of her creative life, Elksne seemed to be writing one book about a woman and her diverse inner world. She portrayed a rich range of emotions, from first love to satisfaction with children and a family, the experience of love which does not last, betrayal, and the road to forgiveness. A significant value for Elksne is the woman and mother, because the mother ensures the continuous flow of life and eternal rejuvenation. Through the mother such values as a nation, its history, its heritage and the land of birth become significant. The motif of the infinity of life is closely linked to nature, which in Elksne's poetry is revealed both as a motif, as well as a deep poetic character and source of parallels. The poet has always longed for harmony in life, but the disharmony of ideals and reality bring in



a tragic note. In poetry written in the 1980s, the poet begins to re-evaluate life, to reject matters of chance, to preserve that which is eternal and lasting. She contemplates the responsibilities of the poet, re-evaluates her life, and has premonitions of death. | IEVA E. KALNIŅA

### Translations

In English: A

In Lithuanian: *Pergalė*, 1978, no 11 and *PP* 1979 (transl. by Kostas Korsakas), *PP* 1985 (transl. by Violeta Palčinskaitė)

In Polish: ZND

In Russian: *Отблеск земли* (Moscow 1963), *В середине лета* (Riga 1969, transl. by Ludmila Azarova and G. Gorsky), *На берегу тишины* (Moscow 1975, transl. by Larisa Romanenko), *Женищина* (Riga 1976, transl. by Romanenko), *Письма к далекой звезде* (Riga 1980, 1982, transl. by Romanenko), *Лучи* (Moscow 1988)

In Ukrainian: *Серце яблуни* (Kyiv 1965, transl. by L. Zabashta)



**Elsbergs, Klāvs** | LV | (\*3.1.1959 Riga, †5.2.1987 Dubulti, Jūrmala, buried in the Rainis Cemetery, Riga) Poet, translator. Elsbergs belongs to the generation of poets who came to the attention of the public in the late 1970s, and early 1980s (Māris Melgalvs, Amanda Aizpuriete, Anna Rancāne, Guntars Godiņš, Pēters Brūveris and others). These young poets of the time felt the devaluation of the word, and the poetic word. They did not trust the 'old' words, and directly and sensually expressed emotions, from which they distanced themselves with irony, parody and profanity. They doubted the ethical values of their colleagues and searched for new ones, tested by their own experience. In a way Elsbergs expressed the ironically sceptical world view of his generation, and songs with his words became extremely popular among young people. After his death readers and critics started to call these young poets 'the Elsbergs generation', although there were no postulations as to a 'group' on the part of the poets themselves. Quite the opposite, the poetry of each of these poets was very different, but they had common ethical criteria:

attitude to life, the nation, the readers, and honesty to each other and their work.

Elsbergs graduated from the 11th (French) Secondary School in Riga and subsequently the Department of French language and literature of the Faculty of Foreign languages at the University of Latvia. He was editor at the publishing house *Liesma* during 1982–1986, and a department editor at the magazine *Avots* in 1986–1987. He is the son of the poet Vizma Belševica and brother of the poet Jānis Elsbergs (Ramba). He died in a tragic accident. In 1987 the annual Klāvs Elsbergs Award was established for the year's best first appearance in literature.

Elsbergs first published his work in 1978. During his lifetime two collections of poems were published, *Pagaidīsim ausaino* (Let Us Wait for the Eared One, 1981) and *Bēdas uz nebēdu* (Reckless Grief, 1986). A third collection, *Velci, tēti* (Pull, Dad, 1989) was edited by his wife Irēna Auziņa. Elsbergs' collected works have been published in 3 volumes: *Pie sienas un Maigajā zemē* (At the Wall and in the Gentle Earth, poems, 1997, ed. by Jānis Elsbergs), *Gājieni* (The Walk, prose, translations, reviews, 1999), *Patikami rosīgi šļaksti* (Lovely Lively Splashes, articles and interviews, letters, notes, reminiscences, bibliography, 2000, both ed. by Jānis Elsbergs and Irēna Auziņa). Elsbergs translated from French (Apollinaire, Ronsard, Baudelaire, Prevert, Aragon, Éluard and others), English (the novels of Kurt Vonnegut, *Slaughterhouse No. 5*, *Breakfast of Champions* together with Ainis Ulmanis, both 1987; St John Pierce, John Lennon, Paul McCartney, Eugene Ionesco), and Russian (Irakli Andronnikov).

Klāvs Elsbergs was 22 when his first collection of poems, *Let us Wait for the Eared One*, was published, and he did not pretend to be wiser and more experienced in poetry than he was. His poetic hero balances on the edge between childhood and adult worlds. The world of childhood is characterised by harmony, all-encompassing love and goodness; however, the first steps have been taken outside of it and the threat and danger and instability of the world have been felt. The intonation of the collection is lyrical; however, Elsbergs' lyricism is entwined with irony, which frees the poet in his attitude towards himself, the world, and tragedy. He was influenced by the ironic and ugly poetry or de-poetisation that Ojārs Vācietis and

Jānis Rokpelnis started during the 1970s. Parallel to writing his second book, he translated poems by Apollinaire, and his work is enriched by the experience of French poetry. In the next collections a tragic pathos is strengthened, caused by both an existentially experienced sense of death and a feeling of the absurdity of the times, as well as the alienated time for which man is insignificant and of no importance. The death motif is linked to the awareness of the value of time and every moment, as well as a feeling of the fragility of life. The absurdity of life is brought home to the poet by the degradation of morals and ethical values which strongly touch the personalities of his peers, a degradation which Elsbergs feels very personally. The image of the times is often portrayed as a farce, thus countering the intonation of tragedy. |

IEVA E. KALNIŅA

### Translations

In Bulgarian: ACL

In Finnish: AJV

In French: LLe

In Estonian: LULV; *Looming*, 1994, no 3 (transl. by Ly Seppel and Andres Ehin)

In Lithuanian: *Veidai* 1985 (transl. by Valdas Kukulas), *SA*, 20.1.1996 (transl. by Sigita Geda), *LirM*, 12.9.2008 (transl. by Arvydas Valionis)

In Russian: O

In Swedish: NROV

In Ukrainian: *Елсберґси: Вибрані вірші* (together with Jānis Elsbergs; Riga 2001, transl. by Jury Sadlovsky and Jury Zavorodny)

### Criticism

Аманда Айзпуриете, 'Этой зимой, в сером воздухе', *Родник*, 1988, no 1, pp 19–20.



**Enno, Ernst** | EE | (\*8.6.1875 Rannu, Tartu County, †7.3.1934 Haapsalu) Poet influenced by Oriental philosophies and religions. His nature poetry is pantheistic and symbolic, emotional and sensitive, very impressive and suggestive, and at times suggests transcendental cognition.

Els

Enno graduated from the Polytechnic Institute in Riga (1896–1904), where he studied commerce. He worked for different periodicals (1902–1906), as a clerk in different companies (in a shipping company and in a credit union) (1908–1919) and as a teacher and educational official (1914–1934).

Collections of poems: *Uued luuletused* (New Poems, 1909), *Hallid laulud* (Dreary Songs, 1910), *Valged ööd* (White Nights, 1920), *Valitud värsid* (Selected Verse, 1937), a collection for children *Üks rohutirts läks kõndima* (A Grasshopper Went for a Walk, 1957), *Rändaja õhtulaul* (The Night Song of the Wanderer, 1998), the selected poems *Kadunud kodu* (The Lost Home, 1950), and *Väike luuleraamat* (A Small Book of Verse, 1964).

On the surface, Enno's poetry seems to be nature poetry: he describes beautiful landscapes, forests, villages, fields, lakes, seasons and the sea. His texts are hearty, simple, romantic and lyrical. His favourite motifs are his (patriarchal) home and memories from his childhood, roads and houses. But at the same time his poetry originates from his theosophical philosophy: he was interested in Oriental religions and that influence gives another dimension to his verse, making his poetry more irrational and mystical. Rainer Maria Rilke's and Maurice Maeterlinck's symbolist and romantic works also influenced his poetry. Enno's simple verse longs for the experience of divine plenitude. One of the most important motifs in his poetry is 'the way', which is a symbol of the path of life; the individual is an eternal wanderer who seeks light or his/her mental place or home. Sometimes the force of suggestion in his poetry is very strong, so it seems transcendental. Enno wrote mainly in free verse, but his poems are musical and individual: a number of his poems have been set to music. Enno has also written ballads and many poems for children, which are a part of classic Estonian literature and have been well known for several generations. | ANNELI MIHKELEV

### Translations

In English: AMEP, EPI

In Finnish: *Kanan ohrapelto* (Porvoo 1938, transl. by Martti Haavio); ER, TLV, KMN

In German: EG, ELY, WKH; *Jahrbuch des baltischen Deutsch-tums*, vol XXXV, 1989 (transl. by Hedda Rainer)

In Hungarian: EH, EK

In Italian: PE

In Russian: AEP, AEstP, Pest, RO

His poetry has also been translated into Kazakh (Alma-Ata 1976).





**Erlickas, Juozas** | LT | (\*3.3.1953 Svirkančiai, Akmenė region) Humorist, poet, prose writer and playwright. He is the harshest critic of stereotypes in thinking and behaviour, and uses predominantly the stylistic of 'laughter through tears'. His literary work is complemented by the author-personage himself: Erlickas sings his own lyrics, takes part in television programmes, and sings in rock operas. He is a laureate of the Lithuanian National Prize (1997).

In 1971–1975 Erlickas studied Lithuanian language and literature at Vilnius University, worked as a nature protection inspector, as a stage worker, and on the editorial boards of the dailies *Lietuvos aidas* and *Lietuvos rytas*.

He has published several collections consisting of works in different genres (humorous stories, novellas, plays, verse): *Kodėl?* (Why?, 1979), *Raštai ir kt.* (Collected Works, etc, 1987), *Knyga* (A Book, 1996), *History of Lithuania* (2000), *Prisimynimai* (Treading on Oneself, 2004); the collection of dramas *Gyvenimas po sniegu* (Life Under Snow, 1991), the collection of humorous verse *Bobutė iš Paryžiaus, arba Lakštingala Zarasuose* (A Granny from Paris, or a Nightingale in Zarasai, 1995), the collections of poetry for children *Bilietas iš dangaus, arba Jono Grigo kelionė greituojų traukiniu* (A Ticket from the Sky, or Jonas Grigas' Journey by Express Train, 1990), *Žalias pareiškimas ir kiti eilėraščiai* (A Green Statement and Other Poems, 1992), the selection *Aš moku augti* (I Know How to Grow, 2003), the selection of reviews *Viršūnės ir kelnės, arba Tūkstantis ir viena naktis su Ezopu* (Summits and Trousers, or a Thousand and One Nights with Aesop, 1995), the selection of short works *Juozapas. Apreiškimai: 366* (Juozapas. Revelations: 366, 2003), *Bajorų* (Of the Nobles, 2007) and others, and several cassettes and compact discs of his own songs.

Having started as a cautious denouncer of Soviet vices, Erlickas became highly prolific upon the lifting of censorship. In the reality of post-Soviet life, he discerned inexhaustible material for the critique of social life. The hero-narrator in his work embodies a rather dumb Lithuanian (quite an oaf, actually), whose views vary from being naïve to cynical. Although the literary narrator-hero, just like the personage created in the mass media, often wears the mask of a primitive, Erlickas is an intellectual author. His texts abound in literary allusions, a play with the history of literature or even titles of books. *Viršūnės ir kelnės* alludes to *Viršūnės ir gelmės* (Summits and Depths), a collection by the symbolist poet Vincas Mykolaitis-Putinas; *Gyvenimas po sniegu* draws its title from *Gyvenimas po klevu* (Life Under a Maple Tree), a novella by Romualdas Granauskas. He parodies the literary canons (*Apreiškimai 366* is a book of the size and design of a prayer book, in which a 'meditation' text is attributed to each day of the year).

Erlickas takes linguistic, literary and newspaper clichés, as well as the officialese, to the borders of the absurd. He deconstructs historical myths by re-creating familiar plots of romantic history, by jumbling up imaginary personages with real personalities from history and the present of Lithuania. Black humour and the feeling of existential absurdity have become more pronounced in his most recent work. | SOLVEIGA DAUGIRDAITĖ

#### Translations

In French: *Le Croquant*, no 22, 1997 (transl. by Ugnė Karvelis)

In German: KSK, PL, MUG, ZAS

In Polish: SM; *Tyżnik*, 1999, no 10/12 (transl. by Krystyna Marczyk), *Znad Wilii*, 2001, no 2/4 (transl. by Alicja Rybalko),

*DekL*, 2005, no 2 (transl. by Teresa Dalecka)

In Russian: *Вильнюс*, 1999, no 3 (transl. by Mikhail Dvinsky)

#### Criticism

Vytautas Kubilius, *Literatur in Freiheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 276–278; Кястутис Урба, 'Новая литовская литература для детей и подростков', *Вильнюс*, no 168, 2004, pp 84–92.



**Ezera, Regīna** | LV | (\*20.12.1930 Riga, †11.6.2002 Brieži, Tome parish) Writer. Ezera is a master of psychological prose, an outstanding writer on the psychology of women and nature.

She graduated from the Department of Journalism, Faculty of Philology, at the University of Latvia. Initially she wrote articles and critical essays.

Her collections of short stories and novels vary in style and genre. In the writer's first books, the collection of short stories *Un ceļš vēl kūp* (The Dust on the Road has not Settled Yet, 1961) the novel *Zem pavasara debesīm* (Under the Spring Sky, included in the almanac *Jauno vārds*, 1961), and *Viņas bija trīs* (They were Three, 1963), traditions of social prose dominate, but later the psychological nuances become stronger. Dreams, visions, premonitions, play on associations, and a blend of fantasy and reality become more significant, especially in the collections *Baraviku laika dullums* (The Folly of the Time of Porcini, 1978), *Slazds* (The Trap, 1979), *Pūķa ola* (The Dragon's Egg, 1995, a film was made of this book. Ezera also wrote the script and acted in the film). In Ezera's prose, events are often portrayed from the viewpoint of the characters in the story, thus achieving nuances of the psychological and the factual and a differentiated meaning. This is especially so in the cycle of stories *Pie klusiem ūdeņiem* (By the Quiet Waters, 1987). In the collection of stories *Cilvēkam vajag suni* (A Man Needs a Dog, 1975) the worlds of humans and animals merge.

It is sometimes difficult to determine the borders of genres in her writing, especially between a long story and a novel, but stylistically novels have the same characteristics as stories. Relationships between humans and animals, the beauty of nature, the mission of life, especially a woman's life, and psychological facets are the main topics in the novels *Dzilnas sila balāde* (The Ballad of Dzilna Forest, 1968), *Nakts bez mēness* (A Night Without

Moon, 1971) *Aka* (The Well, 1972, a film version was titled *The Lake Sonata*), *Zemdegas* (The Smouldering Fire, 1977). These works have a deeper psychology and in the system of characters, the importance of the author's portrayal of herself becomes more significant, and this becomes a typical feature in her later work. In the first novels of the tetralogy *Pati ar savu vēju* (By her own Wind), *Varmācība* (Violence, 1982) and *Nodevība* (Treason, 1984), the mentality of the creator becomes not only a prism of awareness, but also an object of analysis, thus presenting a look into the writer's creative process. The author's self-revelation is merciless in her diary-type books, *Visticamāk ka ne...*, (Most Likely not... 1993), *Mazliet patiesības, nedaudz melu* (A Little Truth, A Few Lies, 1997), *Varbūt tā nebūs vairs nekad* (It Might never be the Same, 1997), and a collection of prose, *Odas skumjām* (Ode to Sadness, 2003). In 2008 was published book of Ezera's memoir *...pār izdegušiem laukiem skrien mans sapnis* (...over the burnt-out fields run my dreams).

The prose of Regīna Ezera is significant in Latvian literature because of its psychological nuances and diverse aspects, as well as the use of colourful language and the self-revelation of the creative person, thus becoming a type of school for the generation of writers who entered the literary field in the early 1980s. | ANITA ROŽKALNE

### Translations

In Bulgarian: 'GNEB

In Czech: *Léto dlouhé jeden den* (Prague 1976, transl. by Vojtěch Gaja), *Studna* (Prague 1978, transl. by el. Vojtěch Gaja), *O psech a lidech a jiné povídky* (Prague 1984, transl. by Marie Táborská); 'ApG

In English: *Nostalgia* (Riga 1977, transl. by Ruth Speirs), *The Swing* (Moscow 1984)

In Estonian: *Latgale jutustusi* (Tallinn 1962, transl. by Peeter Damberg and Enda Kallas), *Rähnipalu ballaad* (1970, transl. by Damberg and Kallas), *Kuupaisteta öö* (Tallinn 1975, transl. by Karl Aben), *Zooloogilised novellid* (Tallinn 1977, transl. by Valli Helde), *Tuli tuha all* (Tallinn 1984, transl. by Helde), *Kaev* (Tallinn 1990, transl. and afterword by Helde)

In French: CPC, LLe

In German (all transl. by Welta Ehlert): *Sehnsucht nach Schee* (Berlin 1975), *Der Mann mit der Hundenase* (Berlin 1982), *Der Brunnen* (Berlin; Weimar 1986, Frankfurt/M.; Berlin 1994)

In Lithuanian: *Laukinė obelis: Klavo Mazputninio atostogų užrašai* (Vilnius 1968, transl. by Laimonas Tapinas), *Silo baladė* (Vilnius 1971, transl. by Irena Dovydenienė), *Vasara truko tik dieną* (Vilnius 1979, transl. by Lilija Kudirkienė), *Neregima ugnis* (Vilnius 1984, transl. by Renata Zajanauskaitė, afterword by Alvydas Valionis), *Prievartai*;



*Išdavystė* (Vilnius 1992, transl. by Zajančkauskaitė); KLA, ŽIB; *Metai*, 1994, no 11, *Nemunas*, 1998, no 1 and 5.5.2005, and *LīrM*, 20.12.2002 (transl. by Zajančkauskaitė)

In Russian: *Их было три* (Moscow 1965, transl. by M. Mihaileva), *На Даугаве ледоход* (Riga 1967, transl. by L. Lubey), *Ночь без луны* (Riga 1972, transl. by Viki Doroshchenko), *Отблеск солнца; Лесная яблоня* (Moscow 1972, transl. by Y. Kappe), *Человек с собачьим нюхом* (Riga 1978, transl. by Viki Doroshchenko), *Колодец* (Moscow 1978, transl. by Doroshchenko), *Ностальгия* (parallel Latvian and Russian, Riga 1979), *Проза в двух томах* (Riga 1979, transl. by Doroshchenko), *Улетает белые лебеди* (Riga 1979, transl. by Doroshchenko), *Невидимый огонь* (Moscow 1981, transl. by Doroshchenko), *Насилие* (Moscow 1984, transl. by Doroshchenko), *Насилие, Предательство; Грибная лихорадка* (Moscow 1986, transl. by Doroshchenko), *Предательство: Анатомия одной повести* (Moscow 1986, transl. by Doroshchenko)

In Slovak: *Leto bolo len jeden deň* (Bratislava 1981, transl. by Viera Mikulášová-Škrídllová), *Csak egy nap volt a nyár* (Bratislava 1985, transl. by Brodsky Erzsébet), *Násilie* (Bratislava 1986, transl. by Mária Hulmanová), *Človek so psím čuchom* (Bratislava 1988, transl. by Jana Tesařová and Viera Mikulášová-Škrídllová)

In Swedish: NROV

### Criticism

Maija Mežeriņa, 'Some Aspects of Feminism in the Novella "Satanic Story" by Regina Ezera,' in: Ausma Cimdīņa (ed.), *Feminism and Latvian Literature* (Riga 1998), pp 121–129; Nora Ikstena, *Esamība ar Regīnu* (Riga 2007).



**Ezeriņš, Jānis** | LV | (\*9.6.1891 Beiri, Sarkaņi parish, †24.12.1924 Rīga) Author of short stories and anecdotal novellas.

A graduate of the Valka Teacher Training College, he worked as a teacher and at a newspaper, was passionate about drawing and painting, played the violin and led a choir.

He wrote collections of short stories and novellas: *Dziesminieks un velns* (The Bard and the Devil, 1920), *Majestātes kazarmēs* (His Majesty's Barracks, 1922), *Dāma sērās* (A Lady in Mourning, 1922), *Invalida stāsts* (The Story of an Invalid, 1922),

*Gulripšas dārzs* (Gulripša's Garden, 1922), *Fantastiska novele un citas* (A Fantastic Story and Others, 1923), *Šaha partija* (The Chess Game, 1923), *Joču pirts* (Joči Sauna, 1923), *Mērķaķis* (The Monkey, 1923), *Prātnieka atribšanās* (The Revenge of the Thinker, 1923), *Apstarotā galva* (The Radiant Head, 1923), *Leijerkaste* (The Barrel Organ, 1923 and 1925). The poetry is in a collection *Drupas* (Ruins, 1925). At the outset of his literary career, Ezeriņš translated the poetry of Russian, Polish and French authors; later he translated mostly prose, including works by Oscar Wilde, Giovanni Boccaccio, Stendhal and Molière.

Deeply psychological descriptions in Ezeriņš' prose combine with rapid storyline developments, where it is not rare for situations to have characteristics of the absurd. In descriptions of the 1905 revolution and Latvia's freedom battles, the psychological revelations of the characters are often combined with social and political themes. A pronounced exposition and unexpected resolutions to the storyline are characteristic of his work. The poetry of Ezeriņš is characterised by visual ideas, a musical aspect, and an emotionally philosophical view of the world. | ANITA ROŽKALNE

### Translations

In Czech: *Oběd s hudbou* (Prague 1977, transl. by Vojtěch Gaja)

In English: TS; LL, no 2, 2002 (transl. by Ilze Kļaviņa-Mueller)

In Estonian: *Salakaubavedaja* (Tallinn 1968, transl. by Valli Helde); in: *Kuus juttu* (Tartu 1931, transl. by Karl Bernhard Kīrp)

In French: *L'Âne rose* (Paris 2008, transl. by Gita Grīnberga and Jean-Jacques Ringuenoir)

In German: *Erzählung eines Flohs* (Berlin 1971, transl. by G. Böttcher and Welta Ehlert)

In Lithuanian: ILL24; *Dienovidis*, 12 and 19.9.1997 (transl. by Vilma Kaladytė)

In Russian: *Обед под музыку и другие новеллы* (Riga 1957, transl. by Yuri Abizov)

In Swedish: NROV

### Criticism

Silvestras Gaižiūnas, 'Magiškasis Janio Ezerinio pasaulis,' *Metai*, 1991, no 6, pp 162–165.



**Faehlmann, Friedrich Robert** | EE | (\*31.12.1798 Ao, Järva County, †22.4.1850 Tartu, buried in the Tartu Raadi Cemetery) One of the initiators of Estonian national literature, and a researcher of Estonian language and folklore in the 19th century.

Friedrich Robert Faehlmann studied at the University of Tartu from 1817 to 1827, and received his Doctorate of Medicine in 1827. He worked at the University of Tartu as a lecturer in the Estonian language from 1842 to 1850, and practised medicine. He was the director of the Learned Estonian Society (ÕES, founded in 1838), and was thus active as a writer and a researcher in language and folk poetry.

Faehlmann's literary creation is not large in volume, for it was born as a leisure activity, while his energies were focused on his medical profession. However, his literary works influenced strongly 19th-century Estonian culture, especially literature and art. His fiction is in large part gathered into the book *Dr. Fählmanni kirjad* (Dr Fählmann's Letters, Tartu 1883). He also published writings on folklore and medicine. Faehlmann initiated the idea of creating an Estonian national epic, and provided it with its main events through his presentation *Muinaslood* (Ancient Stories), about Kalevipoeg, at a meeting of the ÕES in 1839; this presentation later formed the basis for Kreutzwald's *Kalevipoeg*. The orientation of the epic was ideologically anti-feudal.

Internationally, the most well known are Faehlmann's eight classical-romantic myths derived from Estonian folk poetry. He presented them as folk poetry in order to inspire interest in the Estonian people and their folklore. The central myth, *Koit ja Hämarik* (Dawn and Dusk), is a romantic love story on the subject of personified natural phenomena. Other myths are explanatory myths: *Keelte keetmine* (Boiling Tongues), *Emajõe süünd* (The Birth of the Emajõgi River), *Vanemuise kosjaskäik* (Vanemuine's Proposal of Marriage), *Vanemuise laul* (The Song of Vanemuine), *Vane-*

*muise lahkumine* (Vanemuine's Departure) and others. *Endla järv ja Juta* (Lake Endla and Juta) gives an interpretation of poetry in the person of Juta, who also lets mortals use her veil that reflects the past. Together with Kristjan Jaak Peterson, Faehlmann constructed the pantheon of Estonia's ancient gods, based on Gananader's *Finnische Mythologie* (Mythologia Fennica).

Faehlmann's poems were published in the ÕES Calendar of Tartu and Võru Counties; they were written in ancient metres to prove the ability of the Estonian language to function as a language of poetry. *Kogutud luuletused* (Collected Poems) was published in 1938. The most well-known of his poems are his *Piibo jut* (The Pipe Story), written in distich, which includes autobiographical elements, and *Suur on Jumal su ramm* (God, Your Might is Great) written in asclepiad.

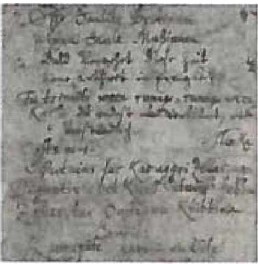
Faehlmann's and Kreutzwald's correspondence is a substantial cultural-historical document, which was published in German and Estonian in 1936 and 1976, respectively. All of Faehlmann's literary work has been gathered into the academic publications *Teosed I* (Works I, 1999) and *Teosed II* (Works II, 2002). | HILVE REBANE

**Translations**

- In Esperanto: EAI
- In German: EG
- In Hungarian: AEK
- In Russian: EP19, PEst
- In Swedish: *Suomi*, 1842, no 3

**Criticism**

Friedrich Reinhold Kreutzwald, *Dr Friedrich Robert Fählmann's Leben* (Dorpat 1852); Marju Huuskonen, 'Making the Brilliants Shine: The Kalevala and the World's Traditional Epics', *FF Network*, no 18, 1999, pp 16–21; Ants Järv, 'Friedrich Robert Faehlmannin sybtymästä 200 vuotta', in: *75 vuotta viroa Helsingin yliopistossa* (Helsinki 1999), pp 34–45.



**Firekers, Kristofors** | LV | (German Christoph Fürecker, Füreccerus \*1615?, †1685?) German



Baltic poet and linguist, the first to introduce verse conventions to Latvian written poetry, the author and translator of about 180 Lutheran hymns.

Fürecker entered the University of Tartu in 1632 to study theology. He worked as a private tutor in many locations in Kurzeme. He taught Latvian to the superintendent of Kurzeme, Heinrich Adolphi, who, after Fürecker's death, supplemented and published the Latvian grammar he had edited, *Erster Versuch einer kurzverfassten Anleitung zur Lettischen Sprache* (The First Attempt at a Brief Introduction to the Latvian Language, 1685). Fürecker also compiled a Latvian–German dictionary, published only at the end of the 20th century: *Fürecker's Dictionary*, I–II (1997–1998). The hymns written, localized and translated from German by Fürecker were published in great numbers in the Vidzeme Lutheran Hymnal, *Lettische geistliche Lieder und Psalmen* (Latvian Religious Songs and Psalms, 1671) as well as in the Kurzeme Lutheran Hymnal edited by Adolphi, *Lettische Geistliche Lieder Und Collecten* (Latvian Religious Songs and Prayers, 1685). The sparkling style and excellent form of Fürecker's poetry (syllabotonic metres [iambes and trochees mainly], the use of alexandrines, acrostic, Sapphic ode, etc), reflecting the tradition of Baroque and Classical literature, became the basis of further Latvian religious poetry. Some of his hymns still exist in the Latvian Lutheran hymn repertoire. | JANINA KURSĪTE

### Criticism

Trevor G.Fennell, 'Morphological peculiarities in the manuscripts of Fürecker's Latvian–German dictionary', *Baltu filoloģija*, vol VIII, 1999, pp 60–68; Idem, 'Observations on the manuscripts of Fürecker's Latvian–German dictionary', *Ibid.*, vol IX, 2000, pp 165–172; Kārlis Draviņš, 'Christophor Füreckers, Adolphis und anderer Anteil an der lettischen Grammatik vom Jahre 1685', *Sprāklīga Bidrag*, vol 2, no 6, 1956, pp 30–79.



**Gailītis, August** | EE | (\*9.1.1891 Kuikisilla near Valga, †5.6.1960 Örebro, Sweden) An author of

cheerful and colourful literature. Gailītis's characters love life, celebrate the richness of the world, and take delight in its beauty. Gailītis was a romantic who appreciated the exceptional and searched for interesting types and colourful destinies in life.

August Gailītis studied in Latvian parish and town schools in Valga, beginning in 1899, and in a city school in Tartu from 1905 to 1907. He took private lessons in Tartu from 1907 to 1911 and attended medical lectures at M. Rostovtsev's private university. From 1911 to 1914, he worked as a journalist in Riga, after that as a war correspondent, and then, from 1916 to 1917, as a journalist in Tallinn and later in Tartu. Gailītis participated in the War of Independence from 1918 to 1920 as a military official and war correspondent. He was the press attaché at the Estonian embassy in Riga from 1920 to 1922, and lived in Germany, France and Italy from 1922 to 1924. Later, he lived and worked in Tartu as a professional writer and was the director of Tartu's Vanemuine Theatre from 1932 to 1934. He worked as a freelance writer in Tallinn from 1934 until 1944, when he fled to Sweden, where he spent the rest of his life in a manor house near Örebro.

Gailītis published the story *Kui pāike lāheb looja* (When the Sun Sets, 1910), the short story *August Gailītis surm* (The Death of August Gailītis, 1919) and the collections of short stories *Saatana karussell* (The Devil's Merry-Go-Round, 1917), *Rāndavad rūtiļid* (Knights Errant, 1919), *Idioot* (The Idiot, 1924), *Vastu hommikut* (Towards Morning, 1926), and *Ristisõitjad* (The Crusaders, 1927). Gailītis's feuilletons were published in the collections *Klounid ja faunid* (Clowns and Fawns, 1919) and *Aja grimassid* (The Grimaces of Time, 1926). Gailītis wrote many novels: the romantic-impressionist novel of summer *Muinasmaa* (Fairyland, 1918), *Purpurne surm* (Purple Death, 1924), the vagabond novel *Toomas Nipernaadi* (1928), *Isade maa* (The Land of Our Fathers, 1935), *Karge meri* (Rough Seas, 1938), *Ekke Moor* (1941), and in exile the novels *Leegitsev süda* (Flaming Heart, 1945), and *Üle rahutu vee* (Over the Restless Sea, 1951). Gailītis's last work was the prose piece *Kas mäletad, mu arm?* I–III (Do You Remember, Dearest? I–III, 1951–1959), which includes short stories and a novel.

Gailītis's most successful short stories are found in the books *Vastu hommikut* and *Ristisõitjad*. The characters in these stories possess a romantic attitude towards life: they are exceptional figures

in unusual situations. A profound understanding of the inner life of characters is expressed, with a colourfulness characteristic of Gailit's best work. Gailit's best-loved work is his picaresque novel, *Toomas Nipernaadi*, which is composed of a series of related short stories. The main character is the happy Toomas Nipernaadi, travelling around Estonia, in summertime, from one adventure to another. Nipernaadi rejects routine life and duties and only stays at a place as long as it gives him pleasure. He is the embodiment of the human yearning for freedom. The charm of the novel lies, however, not only in the main character but in the many colourful characters and strange situations which arise from the juxtaposition of bizarre character types. These are simple stories and the characters are painted in bright hues. The world of the novel is strongly polarised and its structure is based on a clear principle of opposition: the real, everyday world is opposed to Nipernaadi's poetic attitude to life, free from the routine and duties of daily life. Gailit himself considered the novel *Leegitsev süda* to be his most important work. It is a Künstlerroman, analysing an artist's relationship with his people. An artist has to be able to reach the soul of the people with his creation, to unite the poeticism of art with the common world of the Estonian farmer, or else his art keeps drifting aimlessly. Joosep Maarva and Kaie Skalle reach their desired destinations through pain and suffering: Joosep Maarva composes a piece of music that is able to interpret the life journey of a simple farmer, and Kaie Skalle hopes to carry this music all over the world by means of her dance.

Gailit was a short story writer even in his longer works, for he was fascinated more by tense exceptional events than by the smooth development of life. The principal charms of his work include his rare talent for narration, his ability to create captivating characters, and the warmth with which he describes the strangest types of people and situations. Gailit's best works express the singular freshness of the world. | EPP ANNUS

### Translations

- In Czech: *Touha...* (Prague 1935, transl. by Jaroslav Starý); *Drsné more* (Prague 1989)  
 In Danish: *Mennesker paa en* (Kobenhavn 1944, transl. by Signe Wilde)  
 In Dutch: *Toomas Nipernaadi* (Amsterdam 1932, 1937, transl. by P.J.A. Boot)  
 In English: EA  
 In Finnish: *Ankara meri* (Porvoo; Helsinki 1939, transl. by Kerttu Mustonen), *Toomas Nipernaadi* (Porvoo; Helsinki

1942, 1955, transl. by Kerttu Mustonen); *Liekehtivä sydän* (Porvoo; Helsinki 1947, transl. by Kerttu and Liisa Mustonen);

In French: *Toomas Nipernaadi* (Brussels 1946, transl. by Olga Karma)

In German: *Nipernaht und die Jahreszeiten* (Berlin 1931, 1943, transl. by I.M. Trotzki), *Lied der Freiheit* (Breslau 1938, 1944, transl. by Erna Pergelbaum); *Das rauhe Meer* (Memmingen 1939, 1985, transl. by Benita Eisenschmidt), *Die Insel der Seehundsjäger* (Berlin 1943, transl. by Erna Pergelbaum); ADK; *Uhu*, 1932, no 7

In Hungarian: *Tenger* (Gyoma 1933, transl. by Elemér Virányi); AEK

In Latvian: *Senču zeme* (New York 1942, 1943, 1954, transl. by Leo Švarcs), *Skarbā jūra* (Riga 1942, New York 1952, transl. by Adele Soll), *Toms Nipernādijs* (Riga 1942, 1994, New York 1953, transl. by Soll), *Brīvības dziesma* (Riga 1942, transl. by Elina Zālite), *Liesmojoša sirds* (Esslingen 1947, transl. by Švarcs), *Eke Mors* (New York 1948, transl. by H. Gricevičs), *Pāri bangainiem ūdeņiem* (Esslingen 1951, transl. by Švarcs), *Pēdējais romantiķis* (New York 1954, transl. by Švarcs), *Lēvijas kundzes grēksūdze: Romāns no cikla 'Vai atceries, mana mīlā?'* (New York 1956, transl. by Švarcs), *Dienās senajās* (New York 1959, transl. by Švarcs)

In Lithuanian: *Tomas Nipernadis* (Kaunas 1938, Chicago 1952, transl. from German by Halina Korsakienė, Vilnius 1971, transl. by Eduardas Astramskas)

In Polish: *Dziwny świat Tomasza Nipernaadiego* (Warsaw 1940, 1988, transl. by Alicja Maciejewska)

In Russian: *Тоомас Нипернаади* (Tallinn 1993, transl. by Irina Belobrovtsseva, Vitali Belobrovtsse, Elviira Mikhailova and N. Kalas, afterword by Heino Puhvel)

In Swedish: *Brinnande hjärtan* (Vadstena 1948, transl. by Eva Stenius), *Människor på en ö* (Stockholm 1940, transl. by Anna-Lisa Gränberg and Elisabeth Pähn-Palm); EB

### Criticism

Eeva Niinivaara, *August Gailit, eestiläinen proosaromantikko* (Helsinki 195[?]); Volker Pirsich, 'Ein estnischer Dichter in Deutschland', *Estonia*, 1986, no 1, pp 4–11; Jaanus Vaiksoo, 'August Gailit', *ELM*, no 14, 2002, pp 4–9; Birutė Masionienė, *Iš Kalevo šalies* (Kaunas 1990), pp 47–49.



**Gavelis, Ričardas** | LT | (\*8.11.1950 Vilnius, †18.2.2002 Vilnius) Novelist, prose writer, playwright, publicist writer, and the strongest critic of totalitarianism in Lithuanian literature. The



author of the terms *homo lituanicus* and *homo neolituanicus*, he explored the deformations of the Lithuanian mentality, and unmasked the impact of ideologies on the personality.

In 1973, Gavelis graduated from Vilnius University, where he studied physics. He worked at the Institute of Physics, for literary magazines and for the *Respublika* daily.

He published four collections of short stories: *Neprasidėjusi šventė* (A Feast that Hasn't Started, 1976), *Įsibrovėliai* (Intruders, 1982), *Nubaustieji* (The Punished, 1987), *Taikos balandis* (The Dove of Peace, 1995); seven novels: *Jauno žmogaus memuarai* (The Memoirs of a Young Man, 1991), *Vilniaus pokeris* (Vilnius Poker, 1989), *Vilniaus džiazas* (Vilnius Jazz, 1993), *Paskutiniai žmonių karta* (The Last Generation of the Earth People, 1995), *Prarastų godų kvartetas* (The Quartet of Lost Hopes, 1997), *Septyni savižudybės būdai* (Seven Ways to Commit Suicide, 1999) and *Sun-Tzu gyvenimas šventame Vilniaus mieste* (The Life of Sun-Tzu in the Sacred City of Vilnius, 2002), the book of publicist writing *Nemirtingumas* (Immortality, 1994), plays and a film script.

Already in the short stories that he wrote in Soviet times, Gavelis stood out as a rational author who opposed the lyrical tradition in Lithuanian prose and constructed an intellectual narrative with balanced proportions and an unexpected denouement. His personages stand against the court of history and their own conscience; the most diverse motives of their behaviour unfold in critical situations like a plague, cancer, exile, murder, and a duel between the victim and the executioner. The world he depicts resembles Kafka's world: the plot is subjected to deep psychological swings. The cycle of short stories *Nubaustieji*, which in places should be read as a modern lyric, stands out in its artistic maturity. From the point of view of themes, ideas and expression, the novellas of the years of independence are close to the texts written at the same time.

Gavelis' first novel, *Jauno žmogaus memuarai* (written in 1987–1988), resembles a deductive investigation in search of the social and existential causes of a life that 'did not take place'. Fourteen letters 'from the other side' – such is the form of the novel – suggest the thought that if a positive hero can exist, then it is definitely not in this world. God's great injustice follows the life of the central hero desecrating all his ideals and his struggle

against the world's absurdity. In socialist society ruled by the power of evil that is changing its shape, real life is impossible because ideological violence turns the individual into 'a sexless metaphysical earthworm'.

In his most scandalous novel, *Vilniaus pokeris* (1989), which became a real literary bomb, the writer depicts, in a shocking manner, the decomposition of the human spirit, the pathology of the victim's conscience. He tears off the masks covering fear, sadism, sexual perversion and madness. Neither culture, serving the authorities, nor impotent folk myths can help the individual who is tortured by Soviet life but is still capable of thinking. Dethroned Vilnius arises not as an everyday background, but as an entire world, a symbol-maze. The novel is modelled like a literary game of poker; its four players tell the same tragic story from their own point of view. The myth of the search for the real world is presented like a black comedy, the sole purpose of which is, according to one of the personages, to set the Almighty laughing. In his other novels the author further improvises on the themes of hopeless life and Vilnius as a 'ghost city', and explores the passions of political life, the desire for power and might. In *Vilniaus džiazas* (1993), the author analyses the fate of a young person in the early 1970s: the hero tries to domesticate the world, walks into a peculiar guru and, eventually, himself turns into a magic ghost of Vilnius. The triptych of Vilnius ends with the anti-Utopia *Paskutiniai žmonių karta* (1995). Here, the protagonist is fighting against his memories of the events of January 1991, and against the *kanukai* that are persecuting him (*kanukai* are obscure creatures of darkness which sneakily penetrate our brain and pollute it). Eventually, the protagonist enters the insides of a gigantic computer. Reflections on the meaning of creation get stronger in the novel *Septyni savižudybės būdai* (1999): the main personage, once a writer who used to fascinate the public, is agonised by his inability to create a masterpiece. In the second part he is kidnapped and tortured in the basement of a Lithuanian *nouveau riche*, while on the symbolic plane he becomes a victim of the experiments of his own personages. In Gavelis' last novel, *Sun-Tzu gyvenimas šventame Vilniaus mieste*, attempts are made to settle all accounts with the injustices of life, to describe the phenomenology of societal and cosmic evil. The main hero finds himself in the Olympus of power, wages a desperate war against the global evil, and

the forces of good are too weak to overcome it. The armour of the determinism of the world order remain invincible, and the hero, possessed by morbid images, loses his Quixotic fight, which only contributes to the rise of global chaos.

The works are akin to horror novels, balancing on the border between science fiction and fantasy. The writer uses the poetics of a dream; he is fond of allegories and constructions of recurrent or parallel lives. Gavelis demythologised many national icons, glorified the mind and freedom of the spirit; he did not avoid explicit eroticism and elements of popular culture, which he integrated into the postmodernist game. In his later creative work, the eschatological mood and global despair intensified, and the realia of historical time turned into the signs of an apocalyptic world. Gavelis' provocative work aims at affecting the reader's values and stimulating critical reasoning, but does not propose any perspective for a more meaningful life. | LORETA MAČIANSKAITE

## Translations

In Croatian: VIAB

In English: CMT; ER; *Vilnius*, Winter 1995 (transl. by Almantas Samalavičius), *LTinW*, 2002, no 4 (transl. by Milda Dyke); *VilniusR*, no 14, 2003 (transl. by Laima Sruoginis), *Index on Censorship*, vol 21, no 10 (transl. by Violeta Kelertas and Gregory M. Grazevich)

In Finnish: *Nuoren miehen muistelmät* (Helsinki 1995, transl. by Ulla-Liisa Heino)

In French: ADB; *Europe*, no 763/764, 1992 (transl. by Ugnė Karvelis)

In German: *Friedenstaube* (Oberhausen 2001, transl. by Klaus Berthel); MUG, SO, VDTGV, ZAS

In Hungarian: *MN*, 2004, no 12 (transl. by Béla Jávorszky)

In Latvian: *Vilņas pokers* (Riga 1995, transl. by Tālrīds Rullis)

In Polish: *Wspomnienia młodego człowieka* (Warsaw 2002, transl. by Joanna Tabor); SM; *TyGK*, 1999, no 10/12 (transl. by Alicja Rybalko); *Krasnogruda*, no 14, 2001 (transl. by Rybalko); *LNSH*, 2005, no 1/2 (transl. by Joanna Tabor)

In Portuguese: OPV

In Russian: МРР; *Вильнюс*, 1990, no 11 and 12 (transl. by Alla Asovskaya), *Вильнюс*, 1991, no 11 and 12 (transl. by Yekaterina Jonaitienė)

In Slovak: PNSZV

In Slovenian: ASLK, ZIL

In Swedish: LB

In Ukrainian: BuRo

## Criticism

Audronė B. Willeke, 'Vilnius as a State of Mind in Ričardas Gavelis' *Vilnius Poker*, *JBS*, vol 23, no 4, 1992, pp 369–156; Rimvydas Šilbajoris, 'Post-Soviet Literature in Lithuania: An Overview', *WLT*, vol 72, no 2, 1998, pp 231–240; Violeta Davoliūtė, 'The City and Cityscape in Two Lithuanian Novels: Jurgis Kunčinas' *Tūla* and Ričardas Gavelis *Vil-*

*niaus pokeris*, *Lituanus*, vol 44, no 3, 1998, pp 56–72; Jūratė Sprindytė, 'The Pulse of the Time: Prose from 1999 to 2002', *VilniusR*, no 13, 2003, pp 66–74; Regimantas Tamošaitis, 'The Last Book by Ričardas Gavelis', *VilniusR*, no 14, 2003, pp 7–12; E. Novickas, 'Delving the Nightmare of Ričardas Gavelis's *Vilniaus pokeris*', *Lituanus*, vol 50, no 3, 2004, pp 53–70; Violeta Kelertas, 'Perceptions of the Self and the Other in Lithuanian Postcolonial Fiction' and 'Foot-Loose and Fancy-Free: The Postcolonial Lithuanian Encounters Europe', in: Violeta Kelertas (ed.), *Baltic Postcolonialism* (Amsterdam; New York, NY 2006), pp 251–270 and 451–460; Almantas Samalavičius, 'Lithuanian Prose and Decolonization: Rediscovery of the Body', in: *Ibid.*, pp 409–428; Laimantas Jonušys, 'La nouvelle prose lituanienne (1989–2005)', *CaL*, no 6, 2005, pp 45–56; Klaus Berthel, 'SIE: Metaphern und Allegorien totalitärer Macht in Ričardas Gavelis Romanen *Vilniaus pokeris* und *Jauno žmogaus memuarai*', *AA*, vol 4, 1996, pp 168–185; Wolfgang Schneider, 'Angriff der Kiltertauben', *Frankfurter Allgemeine Zeitung*, 21.2.2002; Sigrid Birwe, [Review of *Friedenstaube*], *Osteuropa*, 2002, no 9/10, pp 1374–1375; Ulrich M. Schmid, 'Magie, Satire und tiefere Bedeutung', *Neue Zürcher Zeitung*, 13.11.2002; Cornelius Hell, 'Zum Tod von Ričardas Gavelis', *Baltische Rundschau*, 2002, no 9, p 9; 'In memoriam Ričardas Gavelis', *AA*, vol 10, 2002, pp 53–62; Gints Jegermanis, 'Literārā kāršu spēle vai lūzums lietuviešu literatūrā', *Grāmata*, no 1, 1991, pp 82–84; Laura Laurušaitė, 'Nost ar poētisko draņķi!', *Karogs*, 2004, no 7, pp 130–136; Algis Kalėda, *Od M do M: Szkice o literaturze polskiej i litewskiej* (Warsaw 2005), pp 61–76; Almantas Samalavičius, 'Proza Ričardasa Gavelisa a dekolonizacija: Odkrycie ciała', *LNSH*, 2005, no 1/2, pp 260–273.



**Geda, Sigita** | LT | (\*4.2.1943 Paterai, Lazdijai region; †12.12.2008 Vilnius) One of the most versatile and prolific modern Lithuanian writers: a poet, translator, playwright, literary critic, essayist; a holder of the Lithuanian National Prize (1994), the Baltic Assembly Award (1998), and other awards.

Geda studied the Lithuanian language and literature at Vilnius University, from which he graduated in 1966; he worked on the editorial board of *Mūsų gamta* (Our Nature) magazine, and earned his living by writing plays for children, film scripts and articles. In 1988–1990 he was the executive



secretary of the Lithuanian Writers' Union, and from 1992 the editor of the literature section of the cultural weekly *Šiaurės Atėnai*.

He published the poetry collections *Pėdos* (Footprints, 1966), *26 rudens ir vasaros giesmės* (26 Songs of Autumn and Summer, 1972), *Mėnulio žiedai* (Blossoms of the Moon, 1977), *Žydinti slyva Snaigyno ežere* (The Blooming Plum Tree in Snaigynas Lake, 1981), *Mamutų tėvynė* (The Homeland of Mammoths, 1985), *Septynių vasarų giesmės* (The Songs of Seven Summers, 1991), *Babilono atstatymas* (Rebuilding of Babylon, 1994), *Jotvingių mišios* (The Yotvingian Mass, 1997), *Skrynelė dvasioms pagauti* (A Coffret for Catching Dreams, 1998), *Po aštuoniolikos metų: atsisveikinimas su Jabaniškinėmis* (Eighteen Years Later: A Farewell to Jabaniškės, 2003), *Daugiau nevaidsiu Sofoklio* (I Won't Play Sophocles Any More, 2006), *Miegantis Teodendronas: Senieji jotvingių eilėraščiai = Spiący Teodendron: Stare wiersze Jadźwingów* (Sleeping Theodendron: Old Yotvingian Poems; in Lithuanian and Polish, transl. by Agnieszka Rembialkowska, 2006), the poem *Strazdas* (Thrush, 1967), the novel in verse *Žalio gintaro vėriniai* (Strings of Green Amber, 1988), and the poetry selections *Varnėnas po mėnuliu* (A Starling Under the Moon, 1984), *Gedimino valstybės fragmentas* (A Fragment of Gediminas' State, 1997), *Sokratas kalbasi su vėju* (Socrates Speaks with the Wind, 2001). He is the author of numerous poetry books for children: the collections *Užmigę žirgeliai* (The Sleeping Horses, 1970), *Mėlynas autobusukas* (The Little Blue Bus, 1980), *Baltojo Nieko dainelės* (The Songs of the White Nothing, 1977), *Valkataujantis katinas* (The Vagabond Cat, 1998) and others; and the poetry selection for children *Baltoji varnelė* (The Little White Crow, 1985, 2000). He wrote and published plays for children (produced at the Vilnius Puppet Theatre and television), and published them in *Dainuojantis ir šokantis mergaitės vieversėlis* (The Girl's Singing and Dancing Lark, 1981). He also wrote the book of literary criticism *Ežys ir Grigoro ratai* (A Hedgehog and the Milky Way, 1989), and the book of interviews *Man gražiausias klebonas – varnėnas* (A Starling is the Most Attractive Priest to Me, 1998). Geda is the author of three books of essays, *Žydintys lubinai piliakalnių fone* (Bloom-ing Lupins Against the Background of a Mound, 1999), *Adolėlio kalendoriai* (The Calendars of Adolėlis, 2003) and *Vasarė ajero šneka* (The Sum-

mer Talk of the Calamus, 2008). He is the co-author and compiler of the essay collection *Siųžetą siūlau nušauti* (I Propose Shooting the Plot, 2002). He wrote the play *Inteligentiškas beprotnamis* (The Intellectual Madhouse, 1997), the scripts for the films *Velnio nuotaka* (The Devil's Bride, after Boruta's novel *Baltaragio malūnas* [Baltaragis' Mill], 1974), *Strazdas – žalias paukštis* (A Thrush, the Green Bird, 1989), and several librettos for operas, oratorios, and the popular musical *Meilė ir mirtis Veronoje* (Love and Death in Verona, after Shakespeare's *Romeo and Juliet*, 1982). Geda translated into Lithuanian *The Song of Songs* (1983, 2002), the selection of Latvian folk songs *Lekia mano žirgelis* (My Horse is Flying, 1989), *The Books of Psalms* (1997), Dante's *La vita nuova* (1998) and the *Inferno* part of *Divina Commedia* (2007), Grigor Narekaci's Mournful Motets (1999), Jaan Kaplinski's Evening Brings Everything Back (1999), Lee Master's *Spoon River Anthology*, Omar Khayams *The Rubayats*, Baudelaire's *Les fleurs du mal* (2005), as well as poetry by François Villon, Joseph Brodsky, Georg Trakl, Rainer Maria Rilke, Paul Celan, Marina Tsvetayeva, Federic García Lorca, Uldis Bērziņš, ancient Japanese, Greek, Babylonian, Egyptian, and other poetry. His translation of the Quran appeared in 2008.

Geda's poetic texts are multi-layered: various trajectories of time and space, subjective experiences and myth, history and reflection on the literary tradition, the sacral and the profane intertwine in it. In his poems, the forms of the world appear in a state of permanent change, while poetic imagination searches for the sources of the world, of objects and of language. The magic and the genesis of language is one of the questions the poet is most concerned about; he attempts to find the answer to it by tracing back or mystifying a word's etymology, by ingenious play with sounds, as if trying to recreate the primeval humming of language, the very process of the emergence of language. The kinship of objects and phenomena is sought through the kinship of words. The poet asserts the vitality of the world, elemental power, the constant possibility of cosmic renewal that is affirmed by frequent mythologemes of fertility, the dynamism of language and its profane layer. Geda seems to search for universal mythical memory in which fragments of Baltic Pagan, Christian, Ancient Oriental, Egyptian and other mythological consciousnesses interweave. Reflected upon in a mythological and historical

context, the sources of Lithuanian literature and early Lithuanian literature (Antanas Strazdas, Kristijonas Donelaitis, Dionizas Poška, and others) comprise a distinct intertextual aspect of the poet's work. At the same time other cultural traditions are made topical: Lithuanian folklore, ancient Oriental poetry (the collection *Žydinti slyva Snaigyno ežere*), mediaeval art (*Mėnulio žiedai*), and the avant-garde tradition. Geda combines and tries out the most diverse stylistic manners: the classical quatrain, the sonnet, the minimalist poetry of Oriental triolets, avant-garde experiments with language, for example, combining verbal text and pictogram, phonetic experiments, and imitation of stream of consciousness. The speaker in Geda's poem is of a multiple nature, and often changes shape even within one poem. He can be the usual lyrical subject, quite often with biographical references (genuine or mystified) to the author himself; he can also appear as the narrator or a personage. The search for the beginning of the world, for traces of the universal memory hiding in us, the assertion of the primeval kinship of the human and nature, the human and objects, and playfulness of imagination are inherent in Geda's poetry and his plays for children. His essays, notes and observations, incompatible with the traditional concept of the essay, aim at embracing the diversity of life, from accidentally encountered people and recorded phenomena to broader cultural generalisations. In his essays, Geda does not stay away from open subjectivity, controversial views, drastic and provocative statements, and voicing opinions on actual individuals or groups of people in a way that is not always correct. For this reason, his essays are received with some controversy. | DALIA SATKAUSKYTĖ

### Translations

- In Belarusian: BZG, LSP(2)  
 In Bulgarian: ASLP  
 In Croatian: *Forum*, 2000, no 1/3 and 2005, no 10/12 (transl. by Mirjana Bračko)  
 In Danish: *Banana split*, 1996, no 10/11 (transl. by Audrius Švenčionis and Pia Møller Nielsen)  
 In English: *Žiemos biopsija* = *Biopsy of Winter* (Vilnius 2002, transl. by Kerry Shawn Keys, with Judita Glauberson, Edgaras Platelis); AL, 'CEEP, 4PL, GA, LIHOW, LPB, RA, 'ShB, SPWLP, 12LP; in: *Child of Europe* (London 1990, transl. by Laima Sruoginis); *Vilnius*, Autumn 1994 (transl. by Antanas Danielius), *PDR* 2002 (transl. by Kerry Shawn Keys, Rita Gelombickaitė, Judita Glauberson and Edgaras Platelis), *DB*, vol 2, no 4, 2002 (transl. by Keys, Glauberson and Platelis), *VilniusR*, no 21, 2007 (transl. by Eugenijus Ališanka and Keys)

- In Finnish: RJ  
 In French: VPLA; *Europe*, no 763/764, 1992 (transl. by Ugnė Karvelis)  
 In German: *Gedichte* (Vilnius 1997 and 2002, transl. by Antanas Gailius); LPAZJ, 12LP, VLP  
 In Hungarian: LK; *MN*, 2004, no 12 (tars. by Béla Jávorszky)  
 In Italian: *Parole che non potrei proferire* (Bologna 2007, comp. and transl. by Pietro U. Dini); MPLSN(2), 'RCO  
 In Latvian: *Sokrats runā ar vēju* (Riga 2004, comp. by Kęstutis Nastopka and Knuts Skujenieks, transl. by Skujenieks, introd. by Nastopka); *MajevTDL*, 'PTD, VJ; *DzD* 2000 (transl. by Skujenieks), *Karogs*, 2001, no 5 (transl. by Pēters Brūveris)  
 In Norwegian: *Mammutes fedreland og andre dikt* (Oslo 1991, transl. by Alma Ločerytė Dale)  
 In Polish: *Śpiewy Jadźwingów* (Warsaw 2002, comp. by Imelda Vedrickaitė, transl. by Sigitas Birgelis et al.), *Śpiący Teodendron: Stare wiersze Jadźwingów = Miegantis Teodendronas: Senieji jotvingių eilėraščiai* (Warsaw; Vilnius 2006, transl. by Agnieszka Rembiałkowska); GNO, GNP, SM; *TyGK*, 1999, no 10/12 (transl. by Alina Kuzborska and Alicja Rybalko), *Lithuania*, 2001, No. 1 (transl. by Rybalko)  
 In Russian: *Ущербная луна, осенняя богиня* (Vilnius 1986, transl. by author); *ALSP*, JP, 12LP; *Вильнюс*, 1992, no 5 and no 173, 2007 (transl. by Georgy Yefremov), *Вильнюс*, 1998, no 3 (transl. by Vitaly Asovsky)  
 In Serbian: ALP20  
 In Slovenian: ASLK  
 In Spanish: VES  
 In Swedish: *Fallande ängel i Palanga = Angelas krintantis Palangoj* (Stockholm 2001, transl. by Ulf Eriksson, Anna Harrison, Mikael Nydahl, Carina Nynäs, Liana Ruokytė and Casper Udmark; introd. by Kęstutis Nastopka); *BDLH*, LD; *Post Scriptum*, 2005, no 3/4 (transl. by Boel Schenlæ)  
 In Ukrainian: KhN, LRP, PZN, SV

### Criticism

Rimvydas Šilbajoris, [Reviews of Strazdas and 26 rudens ir vasaros giemės], *BA*, vol 42, no 3, 1968, pp 479–480 and vol 47, no 4, 1973, p 597; Idem, [Review of *Žydinti slyva Snaigyno ežere*], *WLT*, vol 56, no 4, 1982, p 731; Idem, 'Sigitas Geda, Magician and Minstrel', *BA*, vol 47, no 4, 1973, pp 701–707; Idem, 'The François Villon cycle of Sigitas Geda', *JBS*, vol 15, no 1, 1984, pp 3–9; Idem, 'Existential Root Concepts of Lithuania in the Poetry of Sigitas Geda', *Lituanus*, vol 30, no 4, 1993, pp 5–12; Jonas Zdanys, 'The Poets of Druskininkai', *WLT*, vol 72, no 2, 1998, pp 241–252; Rimantas Kmita, 'A Heretic of Spring', *VilniusR*, no 16, 2004, p 93–94; Gitana Notrimaitė, 'How Does History Turn Into Myth?', in: Anneli Mihkelev and Benedikts Kalnačs (eds.), *We Have Something in Common: The Baltic Memory* (Tallinn 2007), pp 61–74; Valentinas Sventickas, 'About the Yotvingians', *VilniusR*, no 21, 2007, pp 41–43; Reinhard Vesper, 'Die Buchmessenkast', *Frankfurter Allgemeine*, 27.8.2002; Robert Hodel, 'Sigitas Geda: Metaphorizität als Prinzip der Textkohärenz im Poem *Strazdas*', *JBS*, vol 35, no 1, 2004, pp 63–81; Hermanis Marģers Majevskis, 'Četri vakari ar Sigitas Geda dzeju', *Karogs*, 2001, no 5, pp 135–139; Skirmantas Valentas, *Mė(lynojo) nūlio lingvistika Vlado Braziūno ir Sigitas Gedos poezijoje* (Vilnius 2007); Скирмантас Ваянтас, 'Реконструкция вавилонской грамматики в поэтических текстах (опыт литовской



поэзии), in: *Семіотика и Авангард* (Moscow 2006, ed. by Y. Stepanov et al.), pp 914–951; 'Tror du spaarven är stolt över sin enögdhet?' [an interview], *Ariel*, 2001, no 1, pp 29–33.



**Gliks, Ernsts | LV |** (German Johann Ernst Glück, \*18.5.1654 Wettin, Sachsen, †5.5.1705 Moscow, buried in the German Cemetery in Moscow) German Baltic writer and translator. He gained prominence with the first translation of the Bible into Latvian. There is a Glück's Bible Museum in Alūksne.

Glück studied theology at Wittenberg and Leipzig Universities. He worked in Vidzeme from 1675, was the Lutheran chaplain at the Daugavpils fortress 1681–1683, minister in Alūksne 1683–1702, and later became dean of Koknese. In 1702, together with his family and foster daughter Martha Skavronska (she later became Tsarina Catherine I of Russia), he was arrested during the Northern War and taken to Moscow. In 1703 he established a secondary school in Moscow, compiled an atlas of Germany and Russia (remained as a manuscript), translated religious literature, wrote poetry, and was co-editor of a number of dictionaries.

Publication of parts of the Bible translation went on for nine years (1685–1694). It formed a basis for the Latvian literary language and promoted greatly the development of the written Latvian language. Glück also supported the establishment of parish schools for Latvian peasants, translated and compiled several Lutheran hymns in Latvian. | JANĪNA KURSĪTE

#### Criticism

Herbert Pönicke, 'Neue Beiträge zur Lebensgeschichte von Johann Ernst Glück', *Zeitschrift für Ostforschung*, no 17, 1968, pp 698–712; Idem, 'Johann Ernst Glück: Ein Widerstandskämpfer im Zeitalter der Frühaufklärung im Nordosten Europas', in: Robert Stuperich (ed.), *Kirche im Osten*, vol 13 (Göttingen 1970), pp 104–132; Heinrich Kühne, 'Die erste Bibelübersetzung ins Lettische durch Ernst Glück', in: Burchard Brentjes and Burchard Thaler (eds.), *Reformation und*

*Nationalsprachen* (Halle 1983), pp 83–106; Evgeniia Lvovna Nazarova, 'Ernst Glück in Livland und Rußland', *Berliner Jahrbuch für osteuropäische Geschichte*, vol 2, 1995, pp 35–55; Vladimir Toporov, 'Ernst Glück – der deutsche Verfechter der Aufklärung in Lettland und Rußland', in: *Das Wort: Germanisches Jahrbuch* (Moscow 1999), pp 161–181; Christiane Schiller and Māra Grudule (eds.), 'Mach dich auf und werde Licht = Celies nu, topi gaišs: Zu Leben und Werk Ernst Glücks (1654–1705): Akten der Tagung anlässlich seines 300. Todestages vom 10. bis 13. Mai 2005 in Halle (Saale)' (Wiesbaden 2009); Владимир Топоров, 'Эрнст Глюк – немецкий подвижник латышского и немецкого просвещения', in: *Балто-славянские исследования*, 1984 (Moscow 1986), pp 243–258.



**Godiņš, Guntars | LV |** (\*26.4.1958 Viesīte)

Poet and translator. Godiņš received the Ojārs Vācietis award in 1993, the award of the Estonian Culture Fund (1999, 2002) for his translations from Estonian and the Poetry Days prize for translation of verse (2003, 2005). Godiņš belongs to the so-called Elsbergs generation. In his poetry he is deeply interested in the existential and social problems of society caused by ongoing changes of the times.

Godiņš graduated from the Viesīte Secondary School in 1977, studied at the Faculty of Philology of the University of Latvia (1978–1983), and graduated from the Finnish language and culture course of the University of Helsinki (1994). He has worked at different jobs, as department head for the magazine *Avots* (1987–1991), deputy chairman of the Latvian Writers Union (1991–1996), and since 1998 he has been acting cultural attaché at the Latvian embassy in Estonia.

Godiņš has been publishing since late 1978. Collections of poems: *Tas nepasacītais* (What was Left Unsaid, 1985), *Ar atpakaļejošu datumu* (The Retroactive, 1989), *Ēnu nesēji* (Shadow Carriers, 1993) and *Nakts saule* (Sun of the Night, 2000) and cv (2008). He has also edited and written the foreword for a collection of poems by six poets

*Man atņēma visu* (Everything was Taken from Me, 1990; Uldis Bērziņš, Pēters Brūveris, Andris Žebers, Egils Zirnis, Jānis Baltvilks and Godiņš) which is so-called 'drawer poetry', a concentration of long years of hate of the alien (Soviet) power, expressed through laughable irony, grotesque, and the absurd. Godiņš has translated from Estonian and Finnish, has edited books of poetry and written forewords and epilogues: Emil Tode's [Tenu Ennepalu's] *Border State* (*Robežvalsts*, 1995), Artur Alliksaar's *Nonexistence Could as Well Remain Nonexistent* (*Nebūtība varētu arī nebūt*), Doris Kareva's *Fractalia* (*Fraktālija*), Hando Runnel's *The Purple of Red Evenings* (*Sarkano vakaru purpurs*), Paul-Eerik Rummo's *Return Address* (*Nosūtītāja adrese*), Ennepalu's *Slaves of the Sun* (*Saules vergi*; all in 1998), Jaan Kaplinski's *From Dust and Colors* (*No putekļiem un krāsām*, 2001), collection of Estonian folksongs *Oak Grew in the Sky* (*Ozols auga debesīs*, 2002), Elias Lönnrot's *The Kanteletar or Finnish Lyrics and Ballads after the Oral Tradition* (*Kanteletara jeb somu tautas senās dziesmas un balādes*, 1993, together with Knuts Skujenieks), selection of Finnish poems *Thus the Seasons Change* (*Tā mainās gadalaiki*, 1997), Ilmar Laaban's *Bird's Mystic Spine* (*Putnu mistiskais mugurkauls*, 2003), Mats Traat's *Biographies from Harala* (*Haralas dzīvesstāsti*, 2005), Contra's and Sven Kivisildnik's poetry in one book (*Kaunis gorjačij igaunis / Nevārītas asaras*, 2009) as well as from Latvian into Estonian (*Lati paasuke*, Riga, 2003).

The poetry of Godiņš first collection is lyrical with a slight irony. It is aimed at the self-awareness of individuality by the nation and in history. There begin Godiņš' specific, even conflicting, relations with the word: a great reliance and a lack of trust, the word compromising itself and unable to say the essential, etc. The third collection, *Shadow Carriers* is a collection of the breaking point, expressing bitter disappointment in the reality of the renewed Latvian state, and the lack of sensitive and intelligent people in this society. The motif sensed throughout the collection, 'I am not involved', shows the author's position – aloofness and non-involvement in the situation dictated by the times. The personality is inert, has lost hope, and experiences an existential crisis. The present is an absurd shadow theatre, a semblance of life where time stands still. Godiņš enlivens this depression in his poetry with a sceptical intonation, cutting irony and even sarcasm, paradox, absurdity and mini-

malism, whose ultimate consequences are attempts to substitute words with graphic signs, numbers and letters. Sun of the Night gives evidence that the spiritual crisis and end-of-the-road feelings have been overcome. It is the most intimate and also the most philosophical of Godiņš' collections, because at the centre of it there is man's soul which mirrors itself in the world, and the world is mirrored in it. The world may be felt by the senses (by vision, hearing, touch) foregoing verbal communication because words have led, shaken and tormented the world throughout the past century. | IEVA E. KALNIŅA

### Translations

In Bulgarian: ACL

In Czech: LD

In English: *Flying Blind* (Cork 2005, transl. by Eugene O'Connell)

In Estonian: *Öö päike* (Tallinn 2000, transl. by author, Doris Kareva and Ita Saks); LULV

In Finnish: AJV

In Hungarian: MN, 2004, no 1 (transl. by Béla Jávorszky)

Lithuanian: BrP; PP 2000 (transl. by Vladas Braziūnas)

In Swedish: *Mörkret har ingen färg* (Torsby 2008, transl. by Juris Kronbergs); NROV; LLI, no 1, 2007 (transl. by Juris Kronbergs)

In Ukrainian: ZLB



### Grajauskas, Gintaras | LT | (\*19.2.1966

Kapsukas, now Marijampolė) Poet, prose writer and playwright. His best texts are poems written in *vers libre* and telling paradoxical stories.

Grajauskas studied at a college of music, and after that at the Klaipėda Faculty of the Lithuanian State Conservatoire (Jazz Department). He has worked in radio and television and as a newspaper editor; since 2008 he has been the artistic director of the Klaipėda theatre. Grajauskas has won various literary prizes, including the *Poezijos Pavasaris* prize (2000), Master of Culture by the city of Klaipėda (2004), The Golden Cross, an award for the best play of the year in Lithuania (2008).



He has published the poetry collections *Tatuiruotė* (The Tattoo, 1993), *Atsiskyrėlio atostogos* (A Hermit's Vacation, 1996), *Katalogas* (A Catalogue, 1997), *Kaulinė dūdelė* (The Bone Fife, 1999), *Naujausią laikų istorija: Vadovėlis pradedantiesiems* (The History of Modern Times: A Textbook for Beginners, 2004), *Eilėraščiai savo kailiu* (Poems in Their Own Skin, 2008), the collection of prose and drama sketches *Ornitologija* (Ornithology, 1993), the collection of essays *Į klausos* (Aurally, 2002), and the novel *Erezija* (Heresy, 2005); he has written the plays *Komiksas, arba Žmogus su geležiniu dančiu* (A Comic, or the Man with an Iron Tooth, produced in 2002), and *Rezervatas* (The Reserve, produced in 2004). His plays are published in the book *Mergaitė, kurios bijojo Dievas* (The Girl That God Was Afraid of, 2007).

Grajauskas' verses are ironic and self-ironic, predominantly leaning towards epic poetry. Paradoxical stories are told in the intonations of spoken language; the realia of popular culture, philosophy, everyday life and technical inventions are commented upon, advice is distributed to those who only start to gain self-awareness in this world, and everything balances on the border between the absurd and the banal. Irony or self-irony provide the possibility to view the world from an unexpected point of view, yet the feelings of spiritual emptiness, boredom and longing for an authentic existence in a world crammed with objects break through the almost banal and laconically told plots.

In the novel *Erezija* the author ironically interprets and combines three lines of the plot: impressions from Jeronim Jan Silvanus Pražský's (he was a preacher at Jogaila's court in Cracow in the late 14th and early 15th century) travels around Lithuania, the myth of the origin of the Lithuanians, and a thriller-like story of hired murderers. In his essays, Grajauskas speaks of everyday life, poetry and music, defends the subjectivity of the creative artist in particular, and any individual in general. |

DONATA MITAITĖ

### Translations

In Belarusian: LPA

In Bulgarian: ASLP

In Croatian: *Poezija*, 2006, no 3/4 (transl. by Mirjana Bračko)

In Dutch (both transl. by Arlette Schellenbach and Jan Sleumer): *Baltsvluchten*, 2005, no 1; in: *Hotel Parnassus* (Amsterdam; Antwerpen 2005)

In English: GA, 'NEP, 6LP, 12LP; *Vilnius*, Summer 1998 (transl. by Antanas Danielius), *PDR* 2002 (transl. by Jonas Zdanys), *Absinthe*, 2003, no 1 (transl. by Laima Sruoginis), *VilniusR*,

no 16, 2004 (transl. by Eugenijus Ališanka and Kerry Shawn Keys)

In Estonian (both transl. by Mihkel Loodus): 'KIVS; *Looming*, 2005, no 2

In Finnish: *Tuli ja savu*, 2001, no 3/4 (transl. by Leila Joutsen)

In French: *La Réserve* (Saint-Gély-du-Fesc 2008, transl. by Akvilė Melkūnaitė)

In German: [*Gedichte*] (Klaipėda 2002, transl. by Antanas Gailius, Vytautas Karalius and Nerijus Grigas), *Kaulinė dūdelė* = *Knochenflöte* (Leipzig 2003, transl. by Mala Vikaitė and Viktor Kalinke); SchTL, 12LP, VLP, ZLDL

In Italian: *Barricate quotidiana* (Novi Ligure 2008, transl. by Pietro U. Dini); QSNE

In Latvian (both transl. by Pēters Brūveris): *LMM*, 19–25.2.1998 and *Karogs*, 2004, no 7

In Polish: *Przegryany grajewski* (Łódź 2003, comp. and transl. by Alicja Rybalko); SM; *LNSH*, 2005, no 1/2 and *DekL*, 2005, no 2 (transl. by Izabela Korybut-Daszkiewicz)

In Russian: 'LRZ, 12LP, PSLV; *Вильнюс*, 1999, no 1 (transl. by Irina Narmontienė) and no 175, 2008 (transl. by Dalija Kōiv)

In Slovenian: *Vilenica* 2004 (transl. by Kajetan Kovič)

In Swedish: *Benflöjt* (Stekag 2002, transl. by Anna Harrison, Mikael Nydahl, Carina Nynäs and Liana Ruokytė); LD

His poetry have also been translated in Korean (see [www.poemcafe.com](http://www.poemcafe.com)).

### Criticism

Marijus Jonaitis, 'Three Gusts of Poetry from the Baltic' *Vilnius*, Summer 1998, pp 190–195; Brigita Speičytė, 'New Poetry: Debuts between 1988 and 2002', *VilniusR*, no 14, 2003, pp 70–80; Rimantas Kmita, 'Filling in the Gaps', *VilniusR*, no 16, 2004, pp 61–65; Donata Mitaitė, 'The Highways and Footpaths of Lithuanian Poetry', in: *Lithuanian Literature Today, 2005–2008* (Vilnius 2008), pp 11–19; Aušra Martišiūtė, 'The Latest Lithuanian Drama', in: *Ibid.*, pp 37–48; Idem, 'Nothing to Fear', *VilniusR*, no 23, 2008, pp 91–92; Mindaugas Kvietauskas, 'Pędząc przez tunel czasu: Nowe kierunki w literaturze litewskiej', *LNSH*, 2005, no 1/2, pp 323–331; Rimantas Kmita, 'Avornamentėdard poesi', *Ariel*, 2002, no 5, pp 52–57.



### Granauskas, Romualdas | LT |

(\*18.4.1939 Mažeikiai) The (re)creator of a cultural genetic code, a portrayer of the collapse of the agrarian structure, distinguished by his engaged criticism of the Soviet period. A laureate of the Lithuanian National Prize (2000) and other awards.

In 1957, Granauskas finished a school for young working people in Seda. He has worked as a plumber, construction worker, radio correspondent, in editorial office of a Skuodas regional newspaper, for the cultural magazine *Nemunas*, and as a teacher in the small town of Mosėdis. He is a full-time writer.

He has published the long short stories *Medžių viršūnės* (The Tops of Trees, 1969), *Duonos valgytojai* (Bread Eaters, 1975), *Gyvenimas po klevu* (Life Under a Maple Tree, 1988), *Gyvulėlių dainavimas* (The Singing of Animals, 1998), *Baltas vainikas juodam garvežiui* (A White Wreath for a Black Locomotive, 1987), *Raudonas ant balto* (Red on White, 2000), *Šunys danguje* (Dogs in the Sky, 2005), the novels *Duburys* (A Waterhole, 2003), *Kenotafas* (Cenotaph, 2004) and *Rūkas virš slėnių* (Fog Above Valleys, 2007), the collection of essays *Žodžio agonija* (The Agony of the Word), and the recipe book *Su meškere ir katilu* (With a Fishing Rod and a Pot, 1999); also, the prose collections *Vakaras, paskui rytas* (Evening, Then Morning, 1995), *Raudoni miškai* (Red Forests, 1997), and *Su peteliške ant lūpų* (With a Butterfly on the Lips, 2000). He has written emotional essays about the classics of Lithuanian literature of the late 19th and early 20th century, a poetic play about the 19th-century poet Antanas Vienažindys, *Rožės pražydėjimas tamsoj* (A Rose Blooms in the Darkness, produced in 1978, directed by Dalia Tamulevičiūtė), and several scripts for cinema and television.

Granauskas sacralizes the worldview, customs, ethics, and daily life of farmers. He raises the everyday existence of the ordinary human to the status of a rite (critics interpret the short story *Duonos valgytojai* as a symbolic code of the agrarian structure). His work stands out in the synthesis of nature, history and mythology; his rich style leans against the resources of the Samogitian dialect. The prose is semantically thickened by elements of the tale, legend or myth, crossed with coarse, everyday details. The universal plane is formed of a non-egocentric, supra-personal look at history, the depth of time and old literature, of recurrent motifs, symbols, and the affinity of feeling that is characteristic of generation after generation. In the long short story *Jaučio aukojimas* (Immolation of a Bull, 1975), the author reconstructs the sunset of paganism in Kuršas, and delves into

the themes of freedom and pride. The inner world of an old sorcerer is disclosed by three very long sentences of inner monologue. It is a rhythmic text with a modern syntactic structure: three sentences make up the three chapters of the work. *Jaučio aukojimas* speaks of the problems of the 20th century by drawing a parallel between the Curonian tribe doomed to extinction and occupied Lithuania. Granauskas' prose abounds in primordial elements (fire, water, earth, sun); special respect is paid to various symbols of fertility. Symmetrical details and magic numbers create a ritual aura (five apple trees, five graves, three feathers of a black rooster, twelve willow trees, twelve ravens, etc). Unchallenged reality in Granauskas' prose, the spirit of the place (*genius loci*), is Samogitia, his home and native land. *Gyvenimas po klevu* is the most significant work marking the renewal of prose, the transfer from the Soviet period to freedom; through critical views of the destruction of the kolkhoz village, it generalises the end of the agricultural epoch. Granauskas juxtaposes the affluent past with the impoverished present, and for the first time talks openly of the genesis of alcoholism, the beginning of which is in collectivisation, the radical change in the postwar village. The new identity of *homo sovieticus*, a unified timeserver, is created in the long short story *Bružas*. From a vivid polysemous narrative with elements of magic realism, Granauskas eventually moves to Classical simplicity. The novel *Duburys* shows the hopeless daily life in a Soviet hostel for construction workers, the ruined fate of a young man; his empty life is described in a naturalistic manner. A moving story of a postwar teacher, balancing on the borders of the paranormal (having lost her family, the woman loves a calf, as if it were her son), is created in the novel *Kenotafas*. With this novel, Granauskas has erected a symbolic monument, a cenotaph, to all postwar teachers. The conventional narrative is leavened with mystical elements: the destiny of the writer-narrator depends on the life of the birch tree under his window. Granauskas manages smaller genres better than the novel. The postwar tragedy in the Lithuanian village is impressively disclosed in the collection of short stories *Gyvulėlių dainavimas*, which also includes texts suspended by Soviet censorship. Subtle childhood experiences arise in five autobiographical long short stories collected in the books *Raudonas ant balto* and *Šunys danguje*, where brutal imprints



of the war and postwar times in the child's soul are balanced by motifs of books, music, and a devoted relationship with animals (horses and dogs). In the book of essays *Žodžio agonija*, the present crisis in culture is linked to the cult of carnality and the distancing from metaphysics. Granauskas is a writer of anti-conformist attitudes who wrote his best works during the Soviet period. | JÜRATĖ SPRINDYTĖ

## Translations

- In Bulgarian: LitR  
 In Croatian: VIAB; *Forum*, 2001, no 4/6; *Quorum*, 2002, no 2 and *Nova Istra*, 2005, no 1 (transl. by Mirjana Bračko)  
 In Czech (both transl. by Alena Vlčková): *Obětování býka; Život pod javorem* (Prague 1990); *Plav*, 2008, no 9  
 In English: 'BSS, CMT, ER, 'GW, LIHOW; *Vilnius*, Autumn 1994 and Summer 1997 (transl. by Izolda Geniušienė), *Vilnius*, Autumn 2002 (transl. by Raimonda Murmokaitė)  
 In Estonian: *Loojanguvana* (Tallinn 1976, transl. by Mihkel Loodus)  
 In Finnish: *Elämä vaahteran alla* (Moscow 1990, transl. by Ulla-Liisa Heino); PS  
 In French: ADB  
 In Georgian: CV  
 In German: *Der Sog* (Berlin 2007, transl. by Gisela von Rom); 'ERL6, FHKG, MUG, SchTL, ZAS; *Sirene*, 1990, no 4 (transl. by Jochen D. Range)  
 In Italian: *La vita sotto l'acero* (Nardò 2007, transl. by Guido Michelini)  
 In Latvian: *Kenotafs* (Riga 2006, transl. by Talrids Rullis); TKME; *Karogs*, 1999, No. 6 (transl. by Rullis)  
 In Norwegian: *To fortellinger fra Litauen* (Oslo 1991, transl. by Paal Arbo)  
 In Polish: *Literatura na Świecie*, no 1/2, 2005 (transl. by Jadwiga Rogoża)  
 In Russian: *Едоки хлеба* (Moscow 1980, transl. by Virgilijus Čepaitis); *Жизнь под кленом* (Moscow 1989, transl. by Čepaitis); SBLR; *DN*, 1998, no 3, transl. by Valery Izevov)  
 In Serbian: AKPL  
 In Slovak: PNSZV  
 In Slovenian: ZIL  
 In Spanish: *La Semana de Bellas Artes* [México], no 23, 12.1981 (transl. and introd. by Birutė Ciplijauskaitė)  
 In Swedish: *Livet under lönnen* (Stockholm 1991, transl. by Anders Kreuger); LB  
 In Ukrainian: *Білий вінок для чорного паровоза* (Kyiv 1991, transl. by Anatoly Nepokupny and Nadiya Neporozhnia); BuRo, LRO

## Criticism

Birutė Ciplijauskaitė, 'Socialist and Magic Realism: Veiling or Unveiling', *JBS*, vol 10, no 3, 1979, pp 218–227; Audronė B. Willeke, 'The Past Confronts the Present: Lyric Protest in the Works of Romualdas Granauskas', *JBS*, vol 13, no 4, 1982, pp 299–306; Violeta Kelertas, [Review of *Duonos valgytojai*], *BA*, vol 50, no 3, 1976, p 696; Idem, [Review of *Baltas vainikas juodam garvežiui*], *WLT*, vol 62, no 1, 1988; Renata Šerelytė, 'The Merciless Power of Desire', *VilniusR*, no 14, 2003, pp 93–95; Vytautas Kubilius, *Literatur in Freiheit und Unfreiheit: Die Geschichte der litauischen Literatur von der*

*Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 240–243; Arno Jundze, 'Balts taurenis, melns taurenis', *Neatkarīgā Rita Avīze*, 15.1.2007.



**Grīns, Aleksandrs** | LV | (\*15.8.1895 Biržu parish, Ziedi farmstead, †25.12.1945 Astrakhan, USSR) Writer. A master of the historical novella and the historical novel.

Grīns graduated from the military school in Moscow, studied medicine and fought in World War I. He was editor of several Latvian publications.

His first prose publications were devoted to the theme of World War I. The collections of short stories and novellas: *Krustneša gaitas* (A Crusader's Experience, 1921), *Pieviltā vīra attriebšanās un citas noveles* (The Revenge of the Betrayed Husband and Other Novellas, 1922), *Septiņi un viens* (Seven and One, 1926), *Likteņa varā* (At the Mercy of Destiny, 1928), *Svētā Meinarda brīnumdarbs jeb Atpestītais velns* (The Miracle of St. Meinhard or the Devil Released, 1938) and others usually are set in the Middle Ages, sometimes in Riga. A good knowledge of history blends with a romantic mood and heroic atmosphere in Grīns' works. The attraction is hidden in solid characters and a rich vocabulary. Several novels: *Nameja gredzens* (Namejs' Ring, 1932), *Tobago*, 1934, *Trīs vanagi* (Three Hawks, 1938), the trilogy *Saderinātie* (Engaged, 1938, 1940), and *Zemes atjaunotāji* (Renewers of the Earth, 1939) depict events in Latvia in the 17th, 18th and 19th centuries, merging them with events in Europe. In Grīns' novels there are many ethnographic and mythological details, and the characters are both real and fictional. The collection of novellas *Klusie ciemiņi* (Silent Guests, 1935) and the novel *Dvēseļu putenis* (Storm of Souls, 1–3, 1933–1934) are devoted to the experiences of Latvian soldiers in World War I. The concepts of love for one's homeland, heroism and duty are poetic and glorified in Grīns' work. He also wrote historical plays: *Karoga meklētāji*

(Searching for the Flag, 1936), *Zemgales atmoda* (The Awakening of Zemgale, 1937), Andrejs Pumpurs and Lāčplēsis, 1938, and others in which the tendency of positivism in Latvian literature is apparent. He has revised books: *Pasaules vēsture* (History of the World, 1–4, 1929–1930), *Zeme un tautas* (The Earth and its Nations, 1–4, 1929–1931), and *Kultūras un tikumu vēsture* (The History of Culture and Virtues, 1–2, 1931). He is the author of some works on the history of the world and Latvia. Grīns translated prose, published essays, reviews, journalism and satirical articles. | ANITA ROŽKALNE

#### Translations

In Lithuanian: *Nameikio žiedas* (Kaunas 1939, transl. by Vincas Kemežys)



**Grūnthal, Ivar** | EE | (\*8.6.1924 Tartu, †14.2.1996 Gothenburg, Sweden) Poet, essayist and editor, one of the most remarkable representatives of the generation of soldiers who fled to the West during World War II. His works, which are metrically formal, display a bold eroticism, which is associated with his childhood, and war memories with surgeon-like precision and vocabulary (a result of his medical profession). Grūnthal was awarded the Hendrik Visnapuu Literature Award in 1959.

The medical studies that Ivar Grūnthal had begun at the University of Tartu in 1942 continued at the University of Helsinki in September 1943. He participated in the Russo-Finnish Continuation War and, after a short stay in Estonia in August and September 1944, he fled to Sweden. Grūnthal graduated from the University of Lund with a medical degree in 1951. He lived and worked as a doctor in Visby from 1952 to 1958, and later in Gothenburg. Grūnthal was one of the founders (in 1957) and the editor-in-chief (until 1964) of the culture magazine *Mana* (Evocation), which

focused on the younger generation of Estonian exiles. The importance of *Mana* lay in its unbiased observation of home and exile culture, despite the obstacle of the Iron Curtain. Grūnthal was a member of the Estonian Writers' Union Abroad, the Swedish Writer's Union, and the Estonian and Swedish PEN Clubs.

Books of poetry: *Uni lahtiste silmadega* (Dreaming Eyes Open, 1951), *Müüdid mülka põhja kadunud maast* (Myths of a Vanished Land, 1953), *Must pühapäev* (Black Sunday, 1954), *Meri* (The Sea, 1958), *Lumi ja lubi* (Snow and Lime, 1960), *Mõõt on täis* (No More, 1964); the verse novels *Peetri kiriku kellad* (The Bells of St Peter's, 1962) and *Laulu võim* (The Power of Song, 1966/1986 in the magazine *Mana*). His collected poems were published in Estonia as *Neitsirike* (The Loss of Maidenhead, 1995, col. by Hando Runnel). A selection of his essays, *Müütide maagia* (The Magic of Myths, 2001, comp. by Mall Jõgi), was published as part of the series 'Eesti Mõttelugu' (Estonian Thought).

Having begun his literary activities in Estonia and Finland, Grūnthal's poetry was deeply influenced by the break in the natural development of his generation and later also by the disappointment over the lack of an adequate readership and recognition for writers in exile. Nevertheless, he was exceptionally productive during his active creative period. His style was aggressive and even shocking, considering the relatively conservative exile society: his war memories are described naturalistically, the harshness of the time is depicted with blunt brutality, and, although his intimate poetry illustrates the flow of life-giving juices in a lyrical-sentimental atmosphere, it is described by means of physiological vocabulary. Grūnthal's poetry creates an intellectual field of tension between two opposites, the obscene and the reverent, which points both to the biological determination of human existence and to its spiritual nobility and dignity. By using rich vocabulary from a wide semantic field, Grūnthal's poetry shows a great deal of metrical ingenuity in finding new rhymes and in varying his forms. His verse novels possess an autobiographical texture and are written from a personal perspective. They are extremely associative and difficult to understand without commentaries. Grūnthal, as a poet, has been compared to Gottfried Benn. Grūnthal's sharply uncompromising criticism and essays, characterised by dense and allusive



figurative language, demonstrate his erudition and openness to the world. Moreover, he paid attention to literature created both in exile as well as in his occupied homeland after World War II, which was not a very common practice in the exile community of the time. He saw Estonian culture as connected with the world. Grünthal was also interested in travel literature. He wrote world literature overviews and cultural chronicles, and translated poetry from Finnish, Swedish, Modern Greek and other languages. | JANIKA KRONBERG

### Translations

In English: AMEP, 'CEEP

In Finnish: NR

In German: ELY

In Hungarian: EK

In Swedish: 'OSVS

Multilingual (in French, German and Swedish): *Poèmes = Gedichte = Dikter* [together with Ilmar Laaban] (Stockholm 1964, transl. by Ilmar Laaban, preface by Ivar Ivask)

### Criticism

Aleksander Aspel, 'Ice, Stars, Stones, Birds, Trees: Three Major Postwar Estonian Poets Abroad', *BA*, vol 47, no 4, 1973, pp 642–652; Rutt Hinrikus and Janika Kronberg, [Review of 'The Loss of Maidenhead'], *ELM*, Spring 1996, pp 16.



**Grušas, Juozas** | LT | (\*29.11.1901 Žadžiūnai, Šiauliai region, †21.5.1986 Kaunas) Prose writer, author of short stories, the most outstanding playwright of the Soviet period, the innovator of the short story and the drama. Ethical and value engagements, and responsibility for the individual and the nation are distinct in his work.

Grušas studied Lithuanian and German literatures and pedagogy at Lithuanian University (graduated in 1931), taught in Kaunas, and worked as an editor. He was the chairman of the Lithuanian Writers' Society in 1937–1938. After the war he worked at the drama theatre in Šiauliai, and from 1949 he lived in Kaunas. A winner of the State Prize (1957 and 1976).

He published several collections of short stories, the most significant of which are *Sunki ranka* (A Heavy Hand, 1937) and *Rūstybės šviesa* (The Light of Wrath, 1969), and the novel *Karjeristai* (The Careerists, 1935, 1957). He wrote about 20 dramas, among them *Herkus Mantas* (1957), *Meilė, džiazas ir velnias* (Love, Jazz and the Devil, 1967), *Adomo Brunzos paslaptis* (The Secret of Adomas Brunza, 1967), *Barbora Radvilaitė* (1972), and *Pijus nebuvo protingas* (Pijus Wasn't Clever, 1977). His *Raštai* (Works) in three volumes were published in 1971–1973, and *Raštai* in five volumes in 1980–1981. The films *Herkus Mantas* (1972, directed by Marijonas Giedrys) and *Jazz* (1992, directed by Raimundas Banionis) were based on his dramas. Unpublished plays of the 1940s–1950s appeared in 2001, in the book *Eduardo Dargio nusikaltimas* (The Crime of Eduardas Dargis).

In the first stage of his creative work, Grušas emerged as a master of the classic short story and psychological analysis. Some of his early short stories, for example 'Už saulę gražesnis' (Fairer than the Sun, 1935), are still attributed to the best works of Lithuanian small prose. In his early work, artistically transformed ideas of neo-Catholicism are recognised, while the talent of Grušas as a critic of society showed in the novel *Karjeristai*, which dwells upon the vices of functionaries and the causes of office-seeking that hide in human nature. Thirty years later, Grušas returned to the genre of the novella: a rational modelling of reality, a conditional means of expression close to Lithuanian dramaturgy of the 1960s, and especially that of Grušas himself, dominate the collection *Rūstybės šviesa*. Especially important are *Trys paradoksinės novelės apie švarą* (Three Paradoxical Stories about Cleanliness) and 'Nuogi atrodo negražiai' (The Naked Look Unightly), which, in grotesque images, express a negative view of the actual time. As a playwright, Grušas gained fame with his work *Herkus Mantas*, which stimulated the rebirth of tragic-poetic thinking in Lithuanian dramaturgy. The stylistics of the play resemble versed Classical tragedies: through the lips of the main hero, the author voices philosophical reflections on history and an individual's existence; important ideological moments are emphasised in the portraits of the characters. The philosophical nature of Grušas' dramas showed in the works on contemporary themes depicting 20th-century reality as an arena for tragic conflicts of humanity. The drama *Adomo Brunzos*

*paslaptis* and the tragicomedies *Meilė, džiazas ir velnias*, *Pijūs nebuvo protingas* and *Cirkas* (The Circus, 1976) stand out by their psychological and intellectual tension. Their characters unfold at moments of spiritual crisis and shock, sometimes bordering on madness. *Meilė, džiazas ir velnias* (alternative title *Pražūtingas apsvaigimas* [Disastrous Intoxication]) tackles the moral issues of young people, and reveals the conflict between parents and children. In dramatic everyday life, the author discerns a threat to the humaneness of the epoch. The ideals of goodness, love and femininity that save the world are embodied in Beatrice's portrait, which acquires features of a mythical figure. A hidden criticism of Soviet reality is easily recognised in these tragicomedies of conditional form, and in this they are close to the paradoxical novellas written at the same time. Historical dramas featuring issues of the statehood of Lithuania urgent at the time make up a separate branch of Grušas' dramaturgy. In *Barbora Radvilaitė*, a Lithuanian tragedy about love, the material of the past opens opportunities for depicting strong passions and for imparting an ethical meaning to them. In an environment of political intrigues, characters defending the law of love struggle for their right to be themselves, and protest against the beast in the human. The heroes of Grušas' other historical works, *Švitrigaila* (1976), *Unija* (The Union, 1977), *Rekvjem bajorams* (A Requiem to Noblemen, 1978), whose fates are related with the circumstances of the collapse of feudal Lithuania, also find themselves at a 'crossroads of the world'. These dramas in verse continue romantic traditions, but the intellectual beginning inherent in modern literature is no less important. Grušas' last historical dramas, *Mykolas Glinskis* (1984) and *Virgailė* (1984), accentuate psychological motives. The drama *Eduardo Dargio nusikaltimas* (The Crime of Eduardas Dargis), written in 1949, was published only in 1991, and is an interesting piece of evidence of how a writer, forced to conform with the demands of socialist realism, speaks of the postwar reality in Aesopic language.

In Soviet times, the principle of metaphorical expression helped Grušas to bypass censorship, to dwell on forbidden themes. Because of that, his work was very popular, while he himself became a moral authority. His popularity was furthered by the legendary production of *Barbora Radvilaitė* at Kaunas Drama Theatre, and the emigration of

its director, Jonas Jurašas, to the West. | LORETA MAČIANSKAITĖ

## Translations

In Belarusian: LAP

In Bulgarian: *Ицастливият съм аз* (Varna 1979, transl. by Ivan Troyanski); LitR

In English: 'GW, LShS50, SLShS; *Soviet Literature*, 1982, no 8 (transl. by Eve Manning)

In Esperanto: *Herkus Mantas* (Panevėžys 1997, transl. by Palmira Lukoševičienė and Telesforas Lukoševičius); *Litova stelo*, 1994, no 5 (transl. by Antanas Bartninkas)

In Estonian: *Anupras kukkus kõrgelt* (Tallinn 1971, transl. by Mihkel Loodus), *Näidendid* (Tallinn 1987, transl. by Loodus); *Sirp ja Vasar*, 15.10.1971 and *Edasi*, 27.4.1975 (transl. by Loodus), *Meie Repertuaar*, 1983, no 1 (transl. by Valvi Strikaitienė)

In Finnish: PS

In French: ADB

In German: SO

In Hungarian: *Leány, galambokkal* (Budapest 1972, transl. by Endre Bojtár, Eva Gábor and László Maráz, introd. by Bojtár)

In Latvian: *Herkus Mants* (Riga 1965, transl. by Reinis Bērtulis); LS, TKME; *Zvaigzne*, 1970, no 14 (transl. by Alfons Sukovskis), *Karogs*, 1971, no 11 and 1976, no 11 (transl. by Sukovskis), *Literatūra un Māksla*, 27.11.1971 and 4.12.1976 (transl. by Sukovskis), *Cīņa*, 21.1.1973 (transl. by Bērtulis) and 1.12.1976 (transl. by Sukovskis), *Lauku Dzīve*, 1983, no 9 (transl. by Talridis Rullis)

In Polish: KINL, TGMLC, WZK; in: *Salto mortale: Opowiadania* 1972 (Warsaw 1974)

In Portuguese: OPV

In Russian: *Тайна Адомаса Брунзы* (Moscow 1972, transl. by N. Otten, G. Kanovich, B. Zaleskaya and G. Gerasimov); *Карьеристы* (Moscow 1974, 1986, transl. by Zaleskaya and Gerasimov); *Янтарная вилла* (Moscow 1980, transl. by E. Cerinskis); *Любовь, джаз и черт* (Moscow 1981); LRA, SBLR, VZK; in: *Пьесы советских писателей*, vol 2 (Moscow 1973, transl. by V. Motylevsky and G. Urmanaitė); *LTLit*, 1981, no 6 (transl. by Zaleskaya)

In Serbian: AKPL

In Slovak: JB

In Ukrainian: *Геркус Мантас* (Kyiv 2002, transl. by Dmitro Cherednichenko); LRO

His novellas have also were translated into Armenian, Azarbaijan, Georgian, Tadjik, Uzbek.

## Criticism

Algis Kalėda, *Echoes of the Years* (Vilnius 1988), pp 18–21; Benediktis Kalnačs, 'Baltic Drama During the "Thaw"', in: Eva Eglāja-Kristone and Benediktis Kalnačs (eds.), *Back to Baltic Memory: Lost and Found in Literature 1940–1968* (Riga 2008), pp 152–169; Vytautas Kubilius, 'Grotesk kui tragilē naer', *Keel ja Kirjandus*, 1973, no 8, pp 452–453; Endre Bojtár, 'Das Drama "Herkus Monte" von J. Grušas als Ausdruck der nationalen Existenzangst', in: *Baltisches Jahrbuch* (Bonn 1988), pp 263–267; Jonas Lankutis, *Etiudai apie Juozą Grušą* (Vilnius 1981), *Juozas Grušas* [a collection of papers] (Vilnius 2002, comp. by Loreta Mačianskaitė); 'Только любовь к человеку' [an interview], *LTLit*, 1981, no 5, pp 16–31.





**Gulbis, Harijs | LV | (\*25.10.1926 Dobeļe)**  
Writer.

Gulbis was raised in a farmer's family and attended the Tume elementary school (1934–1940) and the Tukums Secondary School (1940–1946). He studied at the Faculty of Philology, University of Latvia (1946–1949), worked as a teacher in Sigulda, graduated in 1952, and worked as a teacher in schools in Allaži, Valka, and Gulbene. At the Iecava school, since 1969, he has devoted himself almost entirely to literary work, mainly play writing.

His first play *Vēciši* (Old-timers) was staged in 1959 in Venstpils. He became more widely known with the play *Viena ugunīga kļava* (One Fiery Maple, staged 1967), which is a series of separate short stories, all with different characters, but linked by one central character, Ģirts Pakalns. The play *Aijā žūžū, bērns kā lācis* (Sweet Dreams My Little Teddy-Bear, staged 1968) became popular in society. It directly addressed the problem of irresponsibility, which was widespread in the reality of Soviet life. The play centres around the relationships between teachers, parents and children. Social topics are also addressed in the play *Silta, jauka ausainīte* (Warm, Cosy Fur Hat, staged 1973), which looks at the classes of society at a time when officially only the equality of all people was recognized and lauded, yet one needed friends in the right places to obtain goods for everyday use. A social problem finely entwined with psychological aspects is the focus of the play *Cīruliši* (staged 1973). Through the portrayal of one family's situation, a broad generalisation of the time is laid out. Although the scenes are acted out in Soviet conditions, the problems seem to cross the borders of time and it is the same scene in independent Latvia. In 1980 a film was made based on the play and with the same title. The play *Kamīnā klusi dzied vējš* (The Wind Sings Softly in the Fireplace, staged 1977) addresses the problem of people growing apart. This is an issue that touches people

regardless of their social status. When children grow up and leave home, the parents must look for new qualities in their relationship and not everyone is able to do that.

Two plays by Gulbis have titles with men's names: The National Theatre staged his plays *Alberts* (1985) and *Olivers* (1985), which introduced problems with deep roots in the reality of their time. The play *Alberts* takes place in a communal apartment, but Alberts manages to maintain his belief in goodness even under such circumstances. In the next play, *Olivers*, the topic is strangely continued: the reality of life is too bleak, and in order to survive one needs to use an illusion or a dream. Oliver does this by writing romantic letters, although he is by no means a hero. Irony and the need for illusion are tied together in the play.

In two plays, Gulbis has analysed and portrayed the processes in Latvia after regaining independence. *Uz Liepsalām ejot* (On the Way to Liepsalas, staged 1996) characterises the situation in which several formerly popular members of the intelligentsia now find themselves, and the play *Vēverīši* (staged 1999) touches on the relationships between Latvians from Latvia and from abroad. The plays are psychologically loaded and the author does not slip into declarations.

Gulbis' plays have been published in collections *Sarunas ar skopām remarkām* (Conversations With Brief Stage Directions, 1974) and *Lugas par mājām* (Plays About Home, 1986).

Gulbis has also worked in prose. In the novel *Doņuleja* (1983), which portrays the fate of one family, historical events and situations over a long period of time have been concentrated together. The novel *Pieneņu laiks* (Dandelion Time, 1976) is about young people. In 1998 the novel *Degoši debesu akmentiņi* (Burning Rocks in the Sky) was published. | VIKTORS HAUSMANIS

#### Translations

In Estonian: *Kõrkjaorg* (Tallinn 1987, transl. by Oskar Kuningas)

In Lithuanian (both transl. by Arvydas Valionis): *Pienų metas* (Vilnius 1981), *Duonios klonis* (Vilnius 1986)

In Russian: *Одинокий пылающий клен* (Moscow 1969, transl. by I. Grakova), *Пора одуванчиков* (Riga 1981, transl. by S. Khristovsky), *Осоковая низина* (Moscow 1985, transl. by D. Glezer), *Пьесы* (Riga 1986, transl. by Khristovsky)

#### Criticism

Viktors Hausmanis, *Harijs Gulbis* (Riga 1980).



**Gutasukas, Leonardas** | LT | (\*6.11.1938

Kaunas) Poet, prose writer and painter. He is a creator of poetic prose portraying physically weak, psychically fragile, yet morally resistant people at times of historical challenges.

A laureate of the Lithuanian National Prize (2001) and other awards.

Gutasukas graduated from Vilnius Institute of Fine Arts in 1966. Since 1966 he has participated in exhibitions. In 1991–1993 he taught painting at Vilnius Academy of Fine Arts.

Gutasukas made his debut as a poet in 1961 with the collection *Ištrūko mano žirgai* (My Horses Broke Loose). He has published the books of poetry *Vartai po diemedžiu* (The Gate Under a Southernwood, 1976), *Svetingumo namai* (The Home of Hospitality, 1980), *Krantas* (The Shore, 1982), *Juokdarys* (The Jester, 1985), *Portretas* (The Portrait, 1988), *Betliejus* (Bethlehem, 1996), *Popierinė dėžutė* (A Paper Box, 1998), the collection of epitaphs *In fine* (2004), the poetry books for children *Sakmės apie bičių darbą* (Tales About Bees' Labours, 1973), *Dangaus kalvis – perkūnas* (Thunder, the Smith of the Sky, 1980), *Auksinė šiaudų šviesa* (The Golden Light of Hay, 1989), *Kam katinui ūsai* (Why the Cat Needs Whiskers, 1998), and others. He is the author of the novels *Vilko dantų karoliai* (The String of Wolf's Teeth, 1–3, 1990–1997), *Laiškai iš Viešvilės* (Letters from Viešvilė, 2001), *Šešėliai* (Shadows, 2001), *Plunksnos*. *Kazbek* (Feathers. Kazbek, 2003), *Sapnų teologija* (The Theology of Dreams, 2006) and *Musė. Palėpė* (A Fly. An Attic, 2007).

Gutasukas' first books are brimming with a pantheistic affinity with nature and decorative stylistics. He reveals a similar feeling intensified by the motifs of Lithuanian folklore in poetry books for children that he illustrated himself. His poetry is dominated by refined metaphors, a pictorial view, the perspective of childhood; a cultural self-

awareness and the reflection of literary tradition get stronger in his later books. *Bethlehem*, a collection of existential meanings and succinct forms, is considered by critics as both a continuation of his previous work and a turning point: Christian motifs proliferate, and attention is focused on the essential issues of death and eternity. A similar path is followed in the book *Popierinė dėžutė*, which has an interesting genesis: almost 300 12-line poems collected over ten years in a small box were published as a book. Gutasukas' poetry of recent years can be seen as a specific form of Christian meditation in which religious thought and pantheistic experience co-exist.

At present, Gutasukas is a prolific novelist. *Vilko dantų karoliai* is one of the strongest works since the reestablishment of independence, in which the writer succeeded in writing the great narrative of his life. The first volume (1990) was met with special enthusiasm: it tells, openly and ingeniously, of the drama of one family during the Soviet occupation. In this multi-volume novel, Gutasukas tried to catch up with Marcel Proust, both in its volume and in the search for times lost. The autobiographical hero Tadas, a painter and a writer, makes an artist's confession in which the egocentric beginning is combined with essential dates in the nation's fate. The confrontation of humanism and totalitarianism is shown in the fragile mirror of the psyche of a child, then a teenager, then a young man and eventually a mature creator. Memory's unceasing labour, the permanent vigil of the artist's consciousness and a passionate revelation determine the narrative reigned by improvisational elements. The novel contains essayistic passages, stream of consciousness, poems, drama inserts and graphic experiments. The text evolves in tangles of associations; it is voluble, and rich in cultural motifs and biblical paraphrases.

The cores of separate narratives are distinct in the powerfully ramified structure of *Vilko dantų karoliai*. Many of the previously developed motifs and fragments start grouping into new mini-novels with a rougher sensation of earthly texture, yet the poetic quality of the narrative remains.

In his prose, Gutasukas often speaks of an individual with an extremely sensitive soul or fragile psyche, the author's implied *alter ego*. The intersections of the individual and society are cruel and ruinous. The hero of the novel *Laiškai iš Viešvilės*, a talented painter, is an inmate of a mental asylum.



Madness emerges not as a category of the psyche, but as an analogue of freedom in the Soviet period. The asylum in Viešvilė, the brutal house of pain with terrifying coercion by the orderlies, is a metaphor for totalitarian society. Lukas, the character with a sensitive psyche in the novel *Plunksnos*, creates sculptures from feathers. Everything here turns around the feather: myths of various nations, etymologies, legends, ornithology, the echoes of childhood, and the epilogue of Icarus, the crash. The feather is the symbol of silent opposition in speaking of the tragedy of the non-ideological and non-academic artist in the Soviet period. In most of the novels, the type of hero coincides with the plot type, and recurs. The novel *Kazbek* paints multicultural Vilnius. The Old Town oaf, thinking he is the engine driver of a non-existent locomotive, becomes the soul of the quarter. This unhappy little man dies on the same day as the 'nine-headed' dragon Stalin, on 5 March 1953.

A marginal situation of a deathbed confession to the enemy killed a long time ago is chosen in the novel *Šešėliai*. It delves into the issue of guilt and forgiveness. Here, the only point of reference is the human dimension, rising above all ideological, social, national and psychological differences. A Lithuanian dying of lung cancer sees the ghost of a Russian invader, whom he killed 40 years ago, sitting on a bench, and every day he talks to it remorsefully. The usual antithesis of the executioner and the victim pales in the presence of death.

Gutauskas has succeeded in actualising the theme of Siberian exile that was rather exhausted and impoverished by copious Lithuanian documentary prose in the 1980s. For this slippery theme he finds an apt angle in the novel *Sapnų teologija*: the dreams of a 14-year-old girl deported to Yakutia. The girl is taken care of by another exile, the Finn-Sami Jarvis, who later becomes her husband. This aspect empowered the writer to expand the dreamlike shapes of fantasy with images of the customs and mythology of another nation, and to exalt the power of love. Gutauskas writes value-engaged prose, highlights the Christian dimension, and freely uses biblical images. | JÜRATĖ SPRINDYTĖ

#### Translations

In English: *gNWP*; *VilniusR*, no 16, 2004 (transl. by Darius James Ross)

In German: *Briefe aus Viešvilė* (Oberhausen 2002, transl. by Klaus Berthel); *YDTGV*; *Brücken*, vol 1, 2004 (transl. by Klaus Berthel)

In Russian: *ALSP*; *Вильнюс*, 1997, no 4/5 (transl. by Yekaterina Jonaitienė) and no 173, 2007 (transl. by Dalija Kõiv)

In Polish: *Listy z Wieszwili* (Warsaw 2003, transl. by Joanna Tabor)

In Swedish: *Breven från Viešvilė* (Stockholm 2006, transl. by Liana Ruokytė and Mikael Nydahl)

In Ukrainian: PZN

#### Criticism

Rimvydas Šilbajoris, [Review of *Krantas*], *Lituanus*, vol 29, no 4, 1983, pp 63–65; Idem, [Reviews of *Portretas* and *Popierinė šluota*], *WLT*, vol 63, no 2, 1989, p 343 and vol 74, no 1, 2000, p 207; Idem, 'Post-Soviet Literature in Lithuania: An Overview,' *WLT*, vol 72, no 2, 1998, pp 231–240; Jūratė Sprindytė, 'The Pulse of the Time: Prose from 1999 to 2002,' *VilniusR*, no 13, 2003, pp 66–74; Idem, 'Literary Suicide has not been Committed,' *VilniusR*, no 21, 2007, pp 86–87; Laimantas Jonušys, 'A Saintly Softhead as Hero of a Polyphonic Novel,' *VilniusR*, no 16, 2004, pp 29–31; Valentinas Sventickas, 'A Eulogy to an Author of Epitaphs,' *VilniusR*, no 17, 2005, pp 82–83; Laimantas Jonušys, 'La nouvelle prose lituanienne (1989–2005),' *CaL*, no 6, 2005, pp 45–56; Klaus Berthel, 'Leonardas Gutauskas: Biographischer abriß,' *Brücken*, vol 1, 2004, pp 90–94; Юрате Сприндите, 'Тоска по простоте,' *DN*, 1999, no 5, pp 198–205; Idem, 'Пульс времени в прозе,' *Вильнюс*, no 168, 2004, pp 76–84; Кястутис Урба, 'Новая литовская литература для детей и подростков,' *Вильнюс*, no 168, 2004, pp 84–92.



#### Heinsaar, Mehiss | EE | (\*1.8.1973 Tallinn)

Prose-writer, one of the most recognized writers of the younger generation, a writer of stories which have much in common with magical realism and Daniil Kharms. Heinsaar received the Alver Prize for the best debut (2001) and the annual prizes of the Estonian Cultural Fund for the best prose book (2001) and in 'Free Award' category (2007). He has received twice the Tuglas Prize for the best short story (2000 and 2002).

Heinsaar graduated from Tartu University in 1999 as an Estonian philologist and works as a freelance writer in Tartu. He has been a member of the Erakkond literary group since 1996.

He has published three collections of short stories, *Vanameeste näppaja* (Snatcher of Old Men, 2001) and *Härri Pauli kroonikad* (The Chronicles of Mr Paul, 2001) and *Rändaja õnn* (Happiness of a Wanderer, 2007). In 2006 the novel *Artur Sandmani elu ehk Teekond iseenda teise otsa* (The Life of Artur Sandman, or The Journey to the Other End of Oneself) was published. He has also written two plays, *Artur ja Paul ehk Veidi enne maailma loomist* (Artur and Paul, or A Little Before the Creation of the World, 2002) and *Härrased, joogem äädikat* (Gentlemen, Let's Drink Vinegar, 2003). In both plays, Heinsaar fused his own stories with motifs from the works of Artur Alliksaar and Daniil Harms. The two plays have been produced by the Tartu Student Theatre. His stories have also served as source texts for a couple of modern dance performances.

The short stories of Mehis Heinsaar have found admirers among both his own generation and older literary circles, obviously a result of the fact that his style is reminiscent of traits of the classic Estonian short story (e.g. the symbolist and neo-impressionist short stories of F. Tuglas). However, his texts also contain absurdist features and strange shortcuts in a mimetic portrayal of his fictional world. Clear connections lead to the avant-garde of the first half of the 20th century, especially to the bizarre realism of Daniil Harms. The term 'magical realism' has also been used in reviews of his books. Mr Paul is a typical Heinsaar character, an externally average and modest man to whom mystical things happen which are for him surprises, but not miracles. Often the stories contain little action, where simple details gain a specific intensity. Characteristic motifs in his works are, for example, the 'Academy of Ignorance', where one studies for years to be a chair, a room in Paul's stomach where different characters live, a man growing out of a shoe, a man changing into butterflies, or the Okhota Sea 'sitting behind the dinner table'. The mood of Heinsaar's stories is not so much jolly, which would correspond with expectations created by such a world, as thoughtful, with a slightly melancholic humour, in some cases touching the very depths of the dark psyche (as in the short story 'Beautiful Armin', where the main character is eaten by his lover in an effort to obtain his beauty). His original world is actually based on simple logical failures, ascribing single 'wrong' attributes to common things, creating 'metaphors without meaning' that develop according to a logic all of their own. | AARE PILV

## Translations

In English: SC, 'MD; *ELM*, no 15, 2002 (transl. by Marika Liivamägi and Tiina Laats)  
In Finnish: *Herra Paulin aikakirjat* (Helsinki 2003, transl. by Mika Keränen); TP; *Peilikuva*, 2002, no 3 (transl. by Raija Hämäläinen)  
In French: LH  
In German: *Estonia* 2004 (transl. by Irja Grönholm)  
In Hungarian: *Pál úr krónikái* (Szombathely 2004, transl. by Herczeg Balázs, Fábián Orszolya, János Pusztay and Viktória Tóth); BKP  
In Latvian (both transl. by Maima Grinberga): *Forums*, 2003, no 47 and *Karogs*, 2004, no 1  
In Russian: *Pad'ya*, 2000, no 4 (transl. by Albina Ilm)  
In Swedish: EB2

## Criticism

Rutt Hinrikus and Janika Kronberg, [Review of 'Snatcher of Old Men'], *ELM*, no 13, 2001, p 39; Idem, [Review of 'The Chronicles of Mr Paul'], *ELM*, no 15, 2002, pp 46–47; Sven Vabar, 'The Long-Distance Runner Heinsaar and His Ninety Nine Madmen', *Ibid.*, pp 34–37.



**Hindrey, Karl August** | EE | (pseudonym Hoia Ronk, \*15.8.1875 Abja, Pärnu County, †9.1.1947 Iru, buried in the Tallinn's Metsakalmistu Cemetery) Writer of prose and children's literature, writer of articles, and caricaturist. Leading novelist and short story writer of the 1930s, whose name and works were out of favour for a long time in Soviet Estonia. He received the Estonian Republic Head of State Award in 1934 and 1937, and the Estonian Republic President's Award in 1939.

Karl August Hindrey studied in schools in Viljandi and Pärnu from 1882 to 1891, and continued his studies in the Hugo Treffner Gymnasium in Tartu from 1891 to 1894, but left without graduating. He studied drawing and painting at the Art University of Stieglitz in St Petersburg from 1894 to 1898, and later studied in Munich and Paris. Hindrey worked in the editorial office of the newspaper *Postimees* from 1904 to 1918, for the newspaper *Päevaleht* from 1918 to 1922, and as a theatre and literary



critic and an author of feuilletons, travel accounts and caricatures from 1925 to 1928. He was the editor of the humour magazine *Sädemed* (Sparks) from 1905 to 1915, and of the humour newspaper *Kratt* (Goblin) from 1924 to 1926. He participated in the War of Independence as a war correspondent. Hindrey worked as a professional writer in Tartu from 1928. He fought as a guerrilla against the Red Army at the onset of the German-Soviet war and wrote anti-Soviet articles. He hid from the authorities during the Soviet occupation by living under an assumed name in the Iru Home for the Elderly near Tallinn after 1944.

Novels: *Ararauna* (1930), *Rowne rändab* (Rowne is Wandering, 1933), *Suremise eod* (Buds of Dying, 1935), *Urmas ja Merike I ja II* (Urmas and Merike, I and II 1935–1936, 1948, 1990), *Sündmusteta suvi* (An Uneventful Summer, 1937, 1953, 1996), *Loojak I: Nõid* (Sunset I: Witch, 1938, 1948, 1992), *Loojak II: Lembitu* (Sunset II: Lembitu, 1938, 1949, 1992), *Ja ilma ja inimesi ma tundsin viimati ka* (I Also Used to Know the World and People, 1939, 1998), *Taaniel Tümmi tähelend* (The Hour of Taaniel Tümm, 1942, 2006), and *Aoalged aknad* (Sunrise in Windows, 1995). Books of short stories: *Valkvalgus* (Lightning, 1932), *Armastuskiri* (Love Letter, 1933), *Sigtuna häving* (Destruction of Sigtuna, 1937), *Südamed* (Hearts, 1938), *Hukatus Mälariil* (Doom on Mälari, 1939), and the collection *Valkvalgus. Armastuskiri* (Lightning. Love Letter, 1962). Selections: *Ja oli kunagi keegi* (And there was Someone Once, 1968) and *Kaugekõne* (Long-Distance Call, 1986). Play: *Raidaru kirikumõis* (Raidaru Pastorate, 1935). Memoirs: *Minu elukroonika I–III* (The Chronicle of My Life, I–III 1929), *Murrang* (Breakpoint, 1930), *Tõnissoni juures* (At Tõnisson's, 1931), and *Iru päevik. Sügis 1946* (The Iru Diary. Autumn 1946, 1996). Travelogues: *1914. Reisipildid* (1914. Travel Images, 1924), *Kongosõit* (Riding the Congo, 1929), *Rännud, rannad, Riviera, Sõsarsaared ja Savoy* (Travels, Beaches, Riviera, the Sister Islands and Savoy, 1937). Books for children and adolescents: *Pambu-Peedu* (Peter Bundle, 1906), *Seene-Mikk* (Michael Mushroom, 1906), *Piripilli-Liisu* (Betty Crybaby, 1906), *Nina-Jass ja Näpp-Mall* (Jack Nose and Mary Finger, 1918, 1929), *Lõhkiläinud Kolumats* (Burst Kolumats, 1918, 1929), *Loomade mäss* (The Riot of Animals, 1920, 1989, 1995), *Jaunart Jauram* (William Whining, 1921, 1956, 1975, 1980), *Jaunart Jaurami Jõngergermannid* (The Brats of William Whining, 1921, 1957, 1980), *Summi-Sulpsu*

*sekeldused* (The Adventures of Sam Splash, 1922), *Trebongi surm* (The Death of Trebong, 1930), *Raks Reem teotseb* (Raks Reem Goes into Action, 1932), *Kill Martuse lihavõtted* (Kill Martus' Easter, 1933), *Kill Martus koolis* (Kill Martus in School, 1935, 1993), the collections *Lõhkiläinud kolumats ja teised piltlood* (Burst Kolumats and other stories, 1979) and *Poisid, koerad ja teised toredad* (Boys, Dogs and Others, 1995). Popular scientific works: *Meie metsloomad* (Our Wild Animals, 1935, 1940), *Meie koduloomad ja nende põlvnemine* (Our Domestic Animals and Their Descent, 1935).

Hindrey's prose is characterised by his interest in the psychological and ethical nature of people. Relaxed subjective narration, portraying the deep spiritual life of people, and a touch of autobiography brought a new aesthetics into the Estonian short story, a unique, intimate and impulsive realism. As a versatile and learned author, Hindrey wrote 'free-form' short stories, in which there is no classic intrigue or worn-out plot. His intellectual and sensitive characters often seek their social or personal identities. Having started with fantastic novels for entertainment, Hindrey then went on to write novels about ancient history. The most important of these is *Urmas ja Merike*, which describes the formation of a class of nobleman among the Estonian communities at the end of the first millennium. Hindrey's best psychological novel is the first-person novel about summer, *Sündmusteta suvi*, which fascinates with its delicate play with shades of feelings, with its language and with exciting details. Even in his novels one can sense the influence of the short story. He does not pay much attention to developing the plot; rather his novels seem to be composed of highly centralised and logically arranged images. What is remarkable is his ability to observe and depict, the aim of which is to create a captivating atmosphere. Hindrey's literary message focuses on valuing traditional morals and advocating a tolerant philosophy of life. As a prolific and popular author, Hindrey brought humour and caricature into Estonian children's literature. His instructive stories and poems for children, mostly illustrated by himself, are full of games, fantasy, incredible situations and word play, as well as memorable characters and dynamic plots. In addition, Hindrey wrote many adaptations of folk and fairy tales. | ANDRUS.ORG

## Translations

In Bulgarian: ERK

In German: DLS

In Hungarian: AEK

In Russian: EN

## Criticism

Lauri Kettunen, *Tieteen matkamiehena* (Porvoo; Helsinki 1945).



**Hint, Aadu** | EE | (real name Adolf Edmund Hint, \*10.1.1910 Külasema, on the Island of Muhu, †26.10.1989 Tallinn, buried in the Cemetery of Kihelkonna, Saaremaa) Prose writer and playwright, portrayer of the life of coastal people and seamen of the Island of Saaremaa.

Aadu Hint grew up, went to school and received his diploma as a primary school teacher in Saaremaa. He worked as a teacher on the island, and from 1936 to 1940 in Tartu. He belonged to an illegal Marxist study group, participated in the coup of 1940 on the side of the Soviets, joined the Communist Party and was a journalist, a member of the National Representative Assembly and the Supreme Council of the ESSR from 1940 to 1947. During World War II, Hint founded a fishing cooperative on Lake Aral, was the helmsman of a fishing boat and was later mobilised into a reserve regiment. After the war, he worked mostly as a professional writer in Estonia. He was awarded the titles of Merited Writer of the ESSR in 1955 and People's Writer of the ESSR in 1965. He received many literary awards.

The plot and characters in Hint's prewar novels *Pidalitõbi* (Leprosy, 1934) and *Vatku tõbilas* (At the Vatku Leper Asylum, 1936) are built around the incurable disease which spread in Saaremaa during the youth of the author, and on the fear arising from this epidemic. *Kuldne värav* (The Golden Gate, 1937) is a psychoanalytic marriage novel, and *Tulemees* (The Trimmer, 1939)

is a novel about the main character's development against the background of the life of seamen. The first part of the tetralogy *Tuuline rand* (The Windswept Shore), published from 1951 to 1966, gives a panoramic view, with numerous characters, of the life of islanders at the beginning of the 20th century. Its rich realism is at times influenced by the postulates of the Marxist theory of class struggle. The next three parts are dramatically tense personal and development novels of the family of Tihu, coastal people, businessmen and intellectuals, with autobiographical motifs and psychoanalytical interpretations. The documentary story *Oma saar* (One's Own Island, I–II, 1977–1980) follows the difficult destiny of islanders who fled from tsarist punishment groups to Canada in 1905. Hint also wrote features and short stories, which were published in the books *Metshaned* (Wild Geese, 1945), *Töömeeste portreid* (Portraits of Working Men, 1948), and *Viimne vandiraiuja* (The Last Coastal Pirate, 1970), the plays *Tagaranna meeste kalakuunar* (The Fishing Schooner of the Men of Tagaranna, 1947), *Kuhu lähed, seltsimees direktor?* (Where Are You Going, Comrade Director?, 1949), and *Ennustus* (The Prophecy, 1968), stories for young people, film scripts and criticism. He translated the works of London and Aldridge. As a controversial writer of the people, a person who was always actively and stubbornly looking and fighting for his own truth, Hint's literary creation did not fit into the canon of social realism. It expanded from a large-scale depiction of life to the illumination of the underlying motives of the human psyche, while diversifying and renewing its expressive techniques. | LEHTE TAVEL

## Translations

In Bulgarian: 'GNEN, GNP

In Czech: *Větrné pobřeží* 1–2 (Prague 1957, transl. by Kyra Platovská)

In English: *The Windswept Shore* (Tallinn 1980, transl. by Melania Rauk); ESSI, 'GW, LW, SES

In Finnish: *Tuulinen ranta* 1–4 (Petroskoy; Moscow 1959–1971, transl. by Tauno Haapalainen); ELN

In German: DGB, DLS, ESNO

In Hungarian: ASZ

In Latvian: *Gladiators: Vētru krasts* 3 (Riga 1964, transl. by Jānis Žigurs), *Sergas Bieda: Vatku leprozorija* (Riga 1961, transl. by Tamara Vilsone), *Spitalība. Vētru krasts* 4 (Riga 1968, transl. by Jānis Žigurs), *Vētru krasts* 1–2 (Riga 1961, transl. by Jānis Žigurs)

In Lithuanian: *Audrų krantas* (Vilnius 1975, transl. by Aldona Kalm); *LirM*, 8.3.1985 (transl. by Eduardas Astramskas)

In Polish: *Być soba* (Warsaw 1981, transl. by Tomasz Orzechowski); NE



In Russian: *Берег ветров* 1–4 (Moscow 1955–1958, 1970, transl. by A. Daniel and A. Borshchagovsky), *Быть самим собой* (Moscow 1974, transl. by Romuald Minna), *Избранное: Проказа; Золотые ворота; Берег ветров 1. Свой остров* (Leningrad 1989), *Клятва* (Moscow 1970, transl. by A. Borshchagovsky and Z. Solb), *Последний пират* (Moscow 1972), *Приключения угря* (Tallinn 1951, transl. by Olga Nael), *Свой остров* (Moscow 1983, 1987, transl. by L. Tamm); EN, ENO, ESN

In Slovak: PMI

In Swedish: ESK



**Hirv, Indrek** | EE | (\*15.12.1956 Kohila, Rapla County) Poet, master of rhymes and clear classical forms in the postmodern era, sometimes called 'the last true poet'. He received the annual literary prize in 1993.

Hirv graduated from the Estonian State Institute of Arts as a ceramicist, and has been an art teacher and museum consultant. From 1989 to 1991 he worked in the Netherlands as a radio journalist, and then returned to Estonia. He is now active as a freelance poet.

His poems were first published in 1980, and the following poetry collections have been published: *Uneraev* (Dreamrage, 1987), *Pimetriikk* = *Salapainos* (Blindprinting; parallel translations in Finnish, 1988), *Põueoda* (Bosom Spear, 1990), *Võhumõök* (Sword Flag, 1992), *Kuuvari* (Moonshadow, 1992), *Tähekerjus* (Starbeggar, 1993), *Taskutähekerjus* (The Pocket-Starbeggar, 1995), *Põuasinine* (Draught Blue, 1996), *Kiviingel* (Stone Angel, 1997), *Fuugamust* (Fugue Black, 1998), *Pärllhall* (Pearl Grey, 1998), *Ööpäev* (Day and Night, 2000), *Liblikate õhkkege veri* (Air-Light Blood of Butterflies, 2002), *Ülemlaul* (Song of Songs, 2003), *Surmapõletaja* (Death Burner, 2006). Many of these contain both new and old poems. He often recomposes his collections to give new contextual meanings to poems. His books include his translations of Villon, Baudelaire, Rimbaud,

Rilke, et al. Hirv has also published the collection of lyrical essays *Rännuraamat* (Travel Book, 1995), the collection of articles *Klaaskübara all* (Under a Glass Hat, 2004) and the children's book *Hea poisit jutud* (Tales for a Good Boy, 2002), a play *Pauluse kiriku kellad* (Bells of St Paul's Church, 2007); he has also written a screenplay for film *Oma Maapäev* (Our Own Land Council, 2007, with Hardi Volmer) and a play *Kevadtalv 1918* (Late Winter 1918, staged in 2008). In recent years Hirv has been working on new translations of Song of Songs (published in 2008) and Psalms of the Old Testament (with Vello Salo).

Formally, Hirv follows the traditions of symbolism and neo-romanticism, and cultivates rigid classical poetic metrics and strophes (sonnets, triolets, etc). Often his poems consist of quatrains in iambic pentameters. His stylistic roots are in French and German symbolism of the 19th and beginning of the 20th century, but also in the Estonian neosymbolist/acmeist poetry of the 1930s, represented by the Arbud group (Betti Alver, Heiti Talvik, et al). Hirv is quite an extraordinary figure in contemporary Estonian poetry because of the purity of his style and his rare, slightly historical, image as a 'true poet'. He came into the literary world in the wave of young poets who wrote poetry free of social and ideological engagement and which manifested relations with the traditions of modernist world poetry rather than growing out of an Estonian national poetry context (Hasso Krull, Tõnu Õnnepalu). But, in spite of Hirv's classical image, the Estonian postmodernist cultural environment has accepted him very widely, because it is also possible to read his poems as refined mask-poetry, focused on a very poetic textuality. Hirv is a somewhat two-sided figure, both carrying ideals of classical *l'art pour l'art* and presenting a postmodernist view of the text as a place where an inter-textual intertwining of markers of different styles occurs. His keywords are quite simple: moon, night, dream, death, shadow, sea, heaven, etc. His poetic world is masculine and erotic, connecting sublime and low emotional registers, metaphysical and religious motifs, the theme of the loneliness of the subtle soul (even in love or memories), allusions to the atmosphere of prewar Tartu, etc. Still, a reader might say that the basic element in Hirv's texts is poetry as poetry, without an obligatory moral or humanising interpretation. In recent years the elegiac mode has increased in his poetry, and is

often focused on recognising little moments when the sense of eternity enters into life. The collection *Air-Light Blood of Butterflies* consists of very short poems (sometimes even one verse) with large areas of silence around them; this mode is unexpected in the context of his earlier metric poetry, though the world of motifs has remained the same. It seems that the development of Hirv's poetry lies in a steady, purifying reformulation of the same subtle core. | AARE PILV

#### Translations

In English: SC

In French: Europe, no 763/764, 1992 (transl. by Antoine Chalvin)

In Hungarian: EH

In Russian: AEP; *Padyya*, 1986, no 6 (transl. by Mall Tamm and Boris Shtein), *Padyya*, 2000, no 4 (transl. by Svetlan Semenenko)

His poetry has also been translated into Polish.



#### Ikstena, Nora | LV | (\*15.10.1969 Riga)

Essay-type prose author. Ikstena has long been an active member of Latvian literary and cultural life and has promoted it abroad. Baltic Assembly Award in Literature (2006).

Ikstena graduated from the Faculty of Philology of the University of Latvia and studied English language and literature at the University of Missouri-Columbia, USA. She has worked at the Museum of Literature and on the editorial board of the magazine *Karogs*. Ikstena is one of the most active participants in international writers' forums. She is also one of the initiators and organisers of the Latvian Literature Centre and annual prose readings. She has participated in making documentary films about Latvian authors.

One of the strongest aspects of Ikstena's literary work is her cultural and historical essays. She has written books about Anna Rūmane-Ķeniņa *Pārnākšana* (Homecoming, 1993), about the dancer Vija Vētra *Deja un dvēsele* (Dance and the

Soul, 2001, together with Vētra), about the poetess Māra Zālīte *Zīdītārpiņu musināšana* (Incitement of the Silkworms, 2003), and about Brunis Rubess *Brīnumainā kārtā* (Miraculously... 1999, together with Rubess). *Nenoteiktā bija* (The Tentative Past, 2006, together with Imants Ziedonis) recollects the childhood memories of the poet. Her latest book about exceptional personalities is *Esamība ar Reginu* (Being and Regina, 2007) about the author Regina Ezera. In her collections of short stories *Nieki un izpriecās* (Trifles and Pleasures, 1995), *Maldīgas romances* (False Romances, 1997) and the collection of fairy tales for adults *Pasakas ar beigām* (Fairy Tales with Endings, 2002) the reality of inklings, visions, emotions and dreams is higher than the everyday world. The reality portrayed in her works of prose *Dzīves svinēšana* (Celebration of Life, 1998), *Jaunavas mācība* (Virgin Training, 2001) and *Dzīvesstāsti* (Life Stories, 2004) is rooted in archetypal currents, specific details stress ancient, unique Latvian values, and this feeling is enhanced by the use of peculiar levels of vocabulary (archaisms, dialects, poetisms). Ikstena's essays are published in the collection *Silis spoguļstikls* (Jaybird in the Looking Glass, 2004). Ikstena has also translated from English. | ANITA ROŽKALNE

#### Translations

In Danish: *Livets fest* (Copenhagen 2001)

In English: NLF, SIML, TTS; LL, no 1, 2002, and no 5, 2004 (transl. by Ilze Kļaviņa Mueller), *Descant*, no 124, 2004 (transl. by Baņuta Rubess)

In Estonian: *Elu pūhītus* (Tallinn 2003, transl. by Ita Saks); *Looming*, 2001, no 8 (transl. by Lembit Vaba)

In French: CPC, LLe; LiLe, 2005 (transl. by Inta Geile and Nicolas Auzenneau)

In German: IM, SLL; LeLi, no 1, 2005 (transl. by Nicole Nau) and no 2, 2007 (transl. by Mathias Knoll)

In Hungarian: MN, 2004, no 1 (transl. by Béla Jávorszky)

In Lithuanian: *Gyvenimas yra gyvenimas* (Vilnius 2004, transl. by Veronika Adamonytė); *Metai*, 2000, no 5 (transl. by Arvydas Valionis), *Šiaurės Atėnai*, 21.7.2007 and 25.4.2008 (transl. by Laura Laurušaitė), *LirM*, 18.1.2008 and 25.4.2008 (transl. by Lina Žalytė)

In Russian: ZhYA; DN, 2004, no 10 (transl. by Zhanna Eent), LLit, 2005 (transl. by Yelena Budantseva)

In Swedish: *Livets fest* (Atlantis 2008, transl. by Juris Kronbergs); LeB, NROV; LLi, no 1, 2007 (transl. by Gun von Krusenstajerna)

#### Criticism

Laura Laurušaitė, 'Mokytis ar mylētis?', *ŠA*, 5.3.2005; Inga Vaičekauskaitė-Stepukonienė, *Naujasis lietuvių ir latvių romanas: Raidos tendencijos 1988–2000-taisiais* (Kaunas, 2006), pp 477–505; Arno Jundze, 'Pasakojimas apie karalienę Reginą', *ŠA*, 25.4.2008.





## Indrāne, Ilze | LV | (\*23.4.1927 Lazdona parish)

Writer. A master of romantic and lyrical descriptions of rural life.

Indrāne studied at the Riga Pedagogical Institute. She has worked as a teacher.

In Indrāne's first collection of short stories *Dzirkstis* (Sparks, 1959) and her novel *Lazdu laipa* (Hazel Walkway, 1963) a romantic view of the reality of life, unusual for the time, is already apparent, together with a poetic testimony of the sustainability of ideals. The main topic in her novels *Cepure ar kašāņiem* (A Hat with Chestnuts, 1966) and *Ūdensnesējs* (Water Carrier, 1971) is the collisions in postwar life and the portrayal of strong personalities as expressions of the nation's destiny. Interpersonal relations are set in close relationship with the mood and ideas of the period, and often depend on them. In the novels *Zemesvēži dzirdēt* (To Hear a Mole Cricket, 1984) and *Putnu stunda* (The Hour of the Birds, 1996) the concept of work as something sacred, man's inner needs and the destructive influence of the period on people's lives are intertwined. A characteristic of Indrāne's literary work is the unique blend of the philosophy of stoicism with a poetic portrayal of nature and man's honourable traits. Changes in the point of view, a merging of the voices of the author and the characters, rhetorical questions, the use of symbols, and a high level of emotional stress for the heroes is typical of her novels.

The author's latest book, *Dievsuniši* (God's Dogs, 2007) is dedicated to a Latvian life story that takes place over the course of several generations. In the story the protagonist is faced with a choice – his work, his life's mission, or his love.

Indrāne has also written books for children *Tipsis, Topsis and Tedi* (1960), *Kur ir tāda egle...* (Where is such a Pine Tree..., 1964), *Labā diena* (The Good Day, 1967), *Cīņa ar milzi* (The Battle with the Giant, 1969), *Pirmās klases pasakas* (First Grade Fairy Tales, 1970), *Meklēju zēnu ar zaļām acīm*

(I'm Looking for a Boy with Green Eyes, 1975), and *Slotu karalis* (King of the Brooms, 1990), which are also dominated by a romantic view of life. She has also written plays *Tilts* (The Bridge, 1961), *Sudraba avots* (The Silver Spring, 1965) and others. | ANITA ROŽKALNE

### Translations

In Estonian: *Sarapiku puure* (Tallinn 1965, transl. by Karl Aben), *Tipsi, Topsis ja Tedi* (Tallinn 1981, transl. by Valli Helde), *Veekandja* (Tallinn 1983, transl. by A. Ojalo)

In Lithuanian: *Lazdynų lieptas* (Vilnius 1964, transl. by Aldona Jonaitytė), *Kepurė kaštonų* (Vilnius 1968, transl. by Lilija Kudirkienė)

In Russian: *Искорки* (Riga 1961, transl. by M. Krupnikova), *Зыбкие мостки* (Moscow 1963, transl. by Yuri Abizov), *Где такая ёлка* (Moscow 1971, 1977, 1984, Riga 1961, 1984, transl. by N. Bat), *Водонос* (Moscow 1976, transl. by L. Lubey), *Носач на воде* (Plovdiv 1981, transl. by N. Gyu-lev), *Айсма* (Moscow 1984, transl. by Lubey), *Донатов монор* (Riga 1987, transl. by Lubey)

### Criticism

Inga Vaičekauskaitė-Stepukonienė, *Naujasis lietuvių ir latvių romanas: Raidos tendencijos 1988–2000-taisiais* (Kaunas, 2006), pp 201–212.



## Isotamm, Jaan | EE | (Johnny B. I., \*19.10.1939

Tartu) Innovative underground poet at the end of the 1960s and one of the creators of a new poetic language and style. He has been awarded the Tartu Cultural Endowment Prize and the National Cultural Award of the Republic of Estonia.

Isotamm was studying in Tartu 3rd Secondary School when he was arrested in 1956 because he was a member of an illegal national student organisation. In 1956–1963 he was in a Soviet concentration camp in Mordva, Siberia, and at the same time he was a member of an illegal organisation of young Estonian prisoners, *Uusrahvuslaste Liit*. After he arrived in Tartu in 1963, he worked at different occasional jobs: soil improvement worker, locksmith, navvy, loader, etc. From 1969 to 1988 he

was a night watchman. Since 1988 he has worked as an editor on the interdisciplinary journal for humanities and sciences *Akadeemia*.

Isotamm published his work (poems, short stories and articles) in manuscript almanacs and in different periodicals during the Soviet period. His collections of poems: *Tekstiraamat* (The Book of Texts, 1972), *Mina Johnny B. Tekste aastaist 1967–1974* (I, Johnny B. Texts from 1967–1974, 1999).

Isotamm shows his interests in political and social topics in his poetry: his poetic 'ego' Johnny B., is a rebel, a strong, robust and powerful man who assails the problems of the contemporary world. His poetry is not only about Estonian problems and national freedom but also about global catastrophes, wars and (political) power, topics of concern in the 1960s throughout Europe and America. Isotamm's poetry has a universal strength because his verse also reverberates in contemporary times: he addresses the relationship between the individual and power. The language and texts of Isotamm's poetry were associated with the poetry of Western Europe in the 1960s, and contrasted with the traditions of Estonian poetry, which had held sway until that time, especially the tradition of aestheticism cultivated by the Arbujaad group. His poetry was also a contrast with the traditions of Soviet poetry. Isotamm's poetic 'ego' plays the role of the 'macho man', but at the same time his poetic language is ironic and self-ironic. The author uses free verse and sometimes alliteration. | ANNELI

MIHKELEV

### Translations

In Dutch: VHNK

In Russian: AEP

In Slovak: OM

Isotamm's poems have also been translated into English, Finnish, Georgian, Kazakh and Latvian.

### Criticism

Janika Kronberg, [Review of *Mina Johnny B. Tekste aastaist 1967–1974*], *ELM*, 2000, no 11, pp 36–45.



### Ivanauskaitė, Jurga | LT | (\*14.11.1961

Vilnius, †17.2.2007 Vilnius) Prose writer, essayist, playwright, poet, painter and photographer. The most popular contemporary Lithuanian writer reflecting the approximation of 'high' and popular cultures in the post-modern world. Lithuanian literary criticism finds her controversial, as a discoverer of new paths, and as a too popular author. Apart from her literary work, she was also an outstanding personality in public life: a journalist, a public figure (head of the Lithuanian Tibet Support Group). During the last years of her life, spoke openly about her struggle against cancer in a way that was rather unusual in Lithuania. She was awarded the Lithuanian National Prize in 2005.

In 1985, Ivanauskaitė completed her studies in graphic art at Vilnius Art Institute (present Vilnius Academy of Art), illustrated her own books and some by other authors, and collaborated in the press (the cultural weekly *Šiaurės Atėnai*, the daily *Lietuvos rytas*, the women's magazine *Ieva*, and others).

While still at the M.K. Čiurlionis Art School, she made her debut with poetry, yet she gained fame as a short story writer with the collections *Pakalnių metai* (The Year of the Lillies-of-the-Valley, 1985), *Kaip užsiauginti baimę* (How to Grow One's Own Fear, 1989), and later moved on to writing novels: *Mėnulio vaikai* (Children of the Moon, 1988), *Pragaro sodai* (The Gardens of Hell, 1992), *Ragana ir lietus* (The Witch and the Rain, 1993), *Agnijos magija* (Agnija's Magic, 1995), *Sapnų nublokšti* (Gone With Dreams, 2000), *Placebas* (Placebo, 2003), and *Miegančių drugelių tvirtovė* (The Fortress of Sleeping Butterflies, 2005). She published a non-fiction trilogy, *Ištremtas Tibetas* (Tibet in Exile, 1996), *Kelionė į Šambalą* (The Journey to Shambhala, 1997) and *Prarasta pažadėtoji žemė* (The Lost Promised Land, 1999). In 2004, the trilogy was published under one title, *Tibeto mandala* (The Mandala of Tibet). Ivanauskaitė wrote the fairy



tales for children *Stebuklinga spanguolė* (A Miraculous Cranberry, 1991) and *Kaip Marsis Žemėje laimės ieškojo* (How Marsis Looked for Happiness in the Earth, 2004), the travel book *Kelionių alchemija* (The Alchemy of Travelling, 2003), the poetry collections *Šokis dykumoje* (A Dance in the Desert, 2004), *Odė džiaugsmui* (Ode to Joy, 2007), and the collection of interviews *Švelnūs tardymai* (Gentle Interrogations, 2005). The play *Nežaiskite su Mėnuliu* (Don't Play with the Moon) was produced by the State (currently National) Drama Theatre in 1987; a collection of plays under the same title was published in 2009. She had several exhibitions, and published a collage album, *Angeliarūmas*, in 2005.

Since her first publications in magazines, Ivanauskaitė stood out in her writing manner. Her writing is dominated by the image, and this was not usual in either everyday-realistic or nuanced lyrical-psychological Lithuanian prose. Her writing technique was influenced by cinema, surrealist art, the 'magical realism' of Latin America, esoteric literature, the ideologies of beatniks, hippies and subsequent rebellious movements, and Oriental religions and cultures. She started as a mouthpiece for the world perception and lifestyle of 'disillusioned in everything' young people of the Soviet elite. In Soviet society, 'disillusion in everything' meant not just adolescent crises, rebellion against fossilised authorities and the nihilism of the young, but also opposition to the forced optimistic Soviet ideology. The heroes of the collections *Pakalnučių metai* and *Kaip užsiauginti baimę*, and of the novels *Mėnulio vaikai* and *Pragaro sodai*, are mostly young bohemians, flouncing about and searching for their 'I', manipulating the names from art (Magritte, Dali), pop music (Sid Vicious, The Beatles) and those of film directors. During the years of the National Revival, Lithuanian names (Mikalojus Konstantinas Čiurlionis, Vytautas Mačernis) were added to the heroes' stars. So far, the most popular work has been her novel *Ragana ir lietus* (1993), which was condemned by Vilnius municipality as common pornography and banned from the capital's bookshops, even if in practice the ruling was not followed. It was the first and the only case of a book ban in Lithuania after the lifting of Soviet censorship. It is a story of love of a God-serving man told by three women from different periods (a modern woman, a medieval 'witch', and Mary Magdalene). Sharing the plot among different

personages is a recurrent means of composition in Ivanauskaitė's novels.

Metaphysical longing and a passionate search for God are inherent in Ivanauskaitė's work. During the period of the National Revival, Ivanauskaitė turned to Christianity, but later became a Buddhist, and in 1994, on the eve of a journey to India, she declared she would stop writing fiction, as it was not compatible with Buddhist practice. However, at the end of her life she returned both to her literary work, and to Christianity. The outcome of her travels around India, China and Nepal were three travel books on Tibetan culture; her immediate travel impressions interweave with studies of Buddhism and Tibetan culture. In the book *Prarasta pažadėtoji žemė*, Ivanauskaitė resorts to literary mystification: she includes the verse of a 19th-century *yogini* and claims she herself translated it from Tibetan. Later the author admitted she had authored those poems and published them in the collection *Šokis dykumoje*.

Having set off from a desperate relation with the reality of the egocentric 'I', in her latest novels (*Sapnų nublokšti*, *Placebas*) she consolidated her stand as an ironic and self-ironic critic of society. Her focus shifted from young people to broader layers of the elite. Her language changed as well: there appear elements of playing with language (in *Sapnų nublokšti*, the seemingly Tibetan quotations were produced by graphically altering the division of words); in *Placebas*, she conveys the absurdity of consumerist ideology by composing entire pages of advertising texts. | SOLVEIGA DAUGIRDAITĖ

### Translations

- In Croatian: *Vještica i kiša* (Zagreb 2003, transl. by Loreta Vasilj); NI, VIAB
- In Czech: *Čarodějnice a déšť* (Prague 2006, transl. by Gabriela Šroubková)
- In English: 'DSEE, ER, LIHOW'; *Lituanus*, vol 48, no 4, 2002 (transl. by Kristina Sakalavičiūtė), *VilniusR*, no 15, 2004 (transl. by Darius Ross)
- In Estonian: *Nöid ja vihm* (Tallinn 1997, transl. by Mihkel Loodus)
- In French: ADB; *Europe*, no 763/764, 1992 (transl. by Ugnė Karvelis)
- In Georgian: CV
- In German: *Die Regenhexe* (München 2002, '2004, transl. by Markus Roduner); *Placebo* (München 2005, transl. by Roduner); KSK; MUG; PL; ZAS; ZVB
- In Latvian (all transl. by Talrids Rullis): *Ragana un lietus* (Riga 1994), *Ceļojums uz Šambalu* (Riga 1998), *Agnijas maģija: Romāns, kas intelektuāļiem nu gan nav domāts* (Riga 1999), *Zaudētā Apsolītā zeme* (Riga 2000); *Trimdā aizdzītā Tibeta* (Riga 2001); *Karogs*, 2004, no 7

In Polish: SM

In Russian: 'MPpP; Вильнюс, 1990, no 2 (transl. by Vlas Ivaškevičius), Вильнюс, 1992, no 5 (transl. by Alla Asovskaya), Вильнюс, 1995, no 1–3 (transl. by Yekaterina Jonaitienė), Вильнюс, 1998, no 3 (transl. by Natalija Vorobeva)

In Slovak: Dotyky, 1991, no 8 (transl. by Mária Kusá)

In Slovenian: ASLK, ZIL

In Swedish: Håxan och regnet (Stockholm 2005, transl. by Jonas Öhman)

## Criticism

Rimvydas Šilbajoris, 'Post-Soviet Literature in Lithuania: An Overview', *WLT*, vol 72, no 2, 1998, pp 231–240; 'Perfecting her Inner World on Native Soil' [an interview], *The Baltic Times*, 6–12.2.2003; Agnė Jurčiukonytė, 'Jorney to the Self', *VilniusR*, no 14, 2003, pp 95–97; Gintaras Beresnevičius, 'The Down of Ersatz Civilisation', *VilniusR*, no 15, 2004, pp 7–10; Solveiga Daugirdaitė, 'Motherhood in the Texts of Contemporary Lithuanian Women Writers', *Lituanus*, vol 50, no 2, 2004, pp 5–26; Diana Špokienė, 'Searching Elsewhere for the True Self: Jurga Ivanauskaitė's novel *Gone with Dreams*', *Lituanus*, vol 50, no 3, 2004, pp 40–52; Giedrė Kazlauskaitė, 'Let Sleeping Butterflies Lie', *VilniusR*, no 19, 2006, pp 86–88; Violeta Kelertas, 'Foot-Loose and Fancy-Free: The Postcolonial Lithuanian Encounters Europe', in: Violeta Kelertas (ed.), *Baltic Postcolonialism* (Amsterdam; New York, NY 2006), pp 451–460; Laimantas Jonušys, 'La nouvelle prose lituanienne (1989–2005)', *CaL*, no 6, 2005, pp 45–56; 'Auf Hexenjagd in Litauen' [an interview], *Der Spiegel*, 7.10.2002; Elmar Krekeler, 'Heiligenbildchen aus dem Sexshop', *Die Welt*, 12.10.2002; Lilo Plaschke, 'Von Träumen verweht', *Thüringen Allgemeine*, 23.10.2002; Balduin Winter, 'Jerusalem, Sibirien, Global Village', *Kommune*, 2002, no 10, pp 51–55; Bettina Twrnsnick, 'Litauens Frauen und ihre Literatur', *Virginia*, no 32, 10.2002, pp 20–22; Kai-Uwe Scholz, 'Auf ganz eigene Art', *Merian*, 2003, no 10, pp 46–54; Laura Laurušaitė, 'Nost ar poëtisko draņķil', *Karogs*, 2004 no 7, pp 130–136; Юрате Сприндите, 'Тоска по простоте', *DN*, 1999, no 5, pp 198–205; Лаймантас Йонушис, 'Взгляд на новую литовскую прозу', *DN*, 2005, no 12, pp 130–133; Violeta Kelertas, 'Om Jurga Ivanauskaitės Håxan och regnet', *Ariel*, 1998, no 5/6, pp 48–50.



**Ivask, Ivar Vidrik** | EE | (\*17.12.1927 Riga, †23.9.1992 Fountainstownes, Ireland, buried in the Cemetery of Rõngu, Estonia) Poet, literary critic and researcher. His poetry expresses cosmopolitan

and international feelings, tolerance and freedom of spirit.

Ivask studied in Estonian and Latvian schools in Riga between 1935 and 1944. In 1944 he fled the Soviet occupation to Germany, where he graduated from an Estonian gymnasium in Wiesbaden in 1946. He studied comparative literature theory and art history at the University of Marburg between 1946 and 1949. Ivask graduated from the University of Minnesota, where he studied German literature and art history between 1950 and 1953, and received his PhD in 1953, with the dissertation 'Hugo von Hofmannsthal als Kritiker der deutschen Literatur'. He was associate professor at Northfield's St Olaf College between 1952 and 1967, and professor at the University of Oklahoma. He was an editor of the international journal of literature *Books Abroad* / *World Literature Today* from 1967 to 1991. He was a member and honorary member of different international literary organisations, and one of the founders and president (1979–1980) of the Association for the Advancement of Baltic Studies. He was the founder of the International Neustadt Literature Prize and Biennials and the Puterbaugh Conferences for French and Spanish writers beginning in 1968. He was also an illustrator for his own books and for those of his wife, the Latvian poet Astride Ivaska. Exhibitions of his drawings, collages and photos have been held in Oklahoma (1979, 1984, 1986), Madison, Wisconsin (1986), Helsinki (1986), Stockholm (1987) and Tallinn (1989).

His collections of poems: *Tähtede tähendus* (The Meaning of Stars, Lund 1964), *Päev astub kukesammul* (The Day Steps Slowly, Lund 1964), *Ajaloo aiad* (Gardens of History, Lund 1970), *Oktoober Oklahomas* (October in Oklahoma, Lund 1974), *Verikivi* (Bloodstone, Lund 1976), *Verandaraamat. Poem* (The Veranda Book. A Long Poem, Lund 1981), *Tänu sõnu* (Words of Gratitude, Lund 1987), his collected poems *Elukogu. Valitud luuletused 1958–1978* (Life Book. Selected Poems 1958–1978, Lund 1978), and *Verandaraamat ja teisi luuletusi 1953–1987* (The Veranda Book and Other Poems 1953–1987, Tallinn 1990). In German his publications include *Gespiegelte Erde: Gedichte 1953–1963* (New York 1967), in English *Snow Lessons* (Norman 1986), *Baltic Elegies* (Norman 1987) and *Baltic Elegies: Complete Edition* (Norman 1990), and in Estonian and Italian *Il libro della veranda* (Luxembourg 1985). The book *Rändav järv. Valitud*



*luuletused* (The Wandering Lake. Selected Poems, Tallinn 2002) also contains Astride Ivaska's poems, which are translated into Estonian. He has published many scholarly works on different national literatures, the monograph *Gottfried Benn als Lyriker* (Minnesota 1950, Freiburg 1972) and the miscellany *Moderne Weltliteratur: Die Gegenwartsliteraturen Europas und Amerikas* (Stuttgart 1972, New York 1973 in English) with Gero von Wilpert.

Different places in the world are very important in Ivask's poetry: he was a man who travelled and lived in diverse countries. He did not settle in one place, and so the motifs of Oklahoma, Vienna, Spain, Crete, Greece, Iceland, Hungary, Finland etc are very characteristic of his poems. The European motifs meet Finno-Ugrian figures, and the latter, in turn, engage in dialogue with representations of American landscapes. Time and space always move in his poetry. An aura of freedom and tolerance is expressed through the various motifs of nature from different countries and landscapes, and we feel that eternity and infinity exist all around material things and places and that there is something more important than a certain material place in the world. Ivask's poetry is a manifestation of intellectuality and spirituality; his verse is melodious both in free verse and in classical forms. Rainer Maria Rilke's works influenced his poetry, and Ivask's poetry is also close to other European poets such as Hölderlin, Mallarmé, Valéry, Guillén etc, as well as Japanese classical poetry. But at the same time there are places which always give him strong spiritual support in the world. The first place is his father's homeland, Estonia, and especially the family's summer house with its veranda in Rõngu. The veranda as a figure is a psychological place in his poems and symbolises memories of childhood and his ancestors. It is also a symbol of the poet's world: the veranda includes his mother's and wife's homeland, Latvia, along with its capital, Riga. Finland was also a very important place for Ivask, as it was where he began to write his poems in Estonian. In his *Baltic Elegies 1–11*, written before and during the revolutionary period of the Baltic States at the end of the 1980s, he creates a panorama of Estonian, Latvian and Lithuanian landscapes. Nature, history, mythology and culture and connect all three countries in time and space, in his memories, when the poet lost his native land, and in the present, when he was returning to familiar places as a cosmopolitan person.

| ANNELI MIHKELEV

## Translations

In Dutch: VHNK

In English: CEEP

In Finnish: NR

In German: *Baltische Elegien* (Salzburg 1988, transl. by Erich Wolfgang Skwara); LNN

In Hungarian: EH

In Latvian: *Verandas grāmata* (Riga 1992, transl. by Astride Ivaska)

In Lithuanian: *Skraidantis ežeras* [together with Astride Ivaska] (Vilnius 2007, comp. and transl. by Silvestras Gaižiūnas); *Metmenys*, no 16, 1968 (transl. by Henrikas Radauskas and Astride Ivaska)

In Swedish: *Baltiska elegier* (Lund 1989, transl. by Lasse Söderberg)

Multilingual: *Baltijas eļēģijas = The Baltic Elegies = Balti eleeģiad = Baltiškios elegijos* (Riga 2001, transl. into Latvian, Lithuanian and Estonian by Valters Nollendorfs, Julius Keleras and Paul-Eerik Rummo, afterwords by Nollendorfs)

## Criticism

Mari Tarvas, *Ivar Ivask als Vermittler zwischen den Kulturen: am Beispiel seiner Auseinandersetzung mit der österreichischen Literatur: Dissertation zur Erlangung des Doktorgrades der Philosophie eingereicht an der Geisteswissenschaftlichen Fakultät der Universität Wien* (Wien 1997); Mari Tarvas, *Ivar Ivask und die österreichische Literatur* (Vaasa 2002); Heimito von Doderer, *Von Figur zu Figur: Briefe an Ivar Ivask über Literatur und Kritik* (München 1996); Aleksander Aspel, [Review of *Ajaloo aiad: Kolmas kogu luuletusi 1966–69*], *BA*, vol 45, no 3, 1971, p 543–544; Aleksander Aspel, 'Ice, Stars, Stones, Birds, Trees: Three Major Post-war Estonian Poets Abroad: K. Lepik, I. Grünthal, I. Ivask', *BA*, vol 47, no 4, 1973, pp 642–645; Valev Uibopuu, *WLT*, vol 53, no 2, 1979, pp 324–325; Valev Uibopuu, *WLT*, vol 56, no 3, 1982, pp 544–545; Kerttu Veldi, 'On the way Towards Harmony: Ivar Ivask and Odysseus Elytis', *Interlitteraria*, no 1, 1996, pp 145–161; Inta Ezergailis, 'When Baltic eyes: a look at some holocaust poems', *WLT*, vol 73, no 3, 1999, pp 429–444; Jüri Talvet, 'Along the Annual Rings of the Heart: the Poetry of Ivar Ivask', *JBS*, vol 30, no 1, 1999, pp 40–52; Anneli Mihkelev, 'Baltic Memory in Poetry: What Does It Mean?', in: Anneli Mihkelev and Benedikts Kalnačs (eds.), *We Have Something in Common: The Baltic Memory* (Tallinn 2007), pp 143–155; Mari Tarvas, 'Über und an den Autor schreiben war eins': Der Briefwechsel zwischen Ivar Ivask und Heimito von Doderer', *Triangulum: Germanistisches Jahrbuch für Estland, Lettland und Litauen*, 2000, no 7, pp 178–201; Mari Tarvas, 'Ivar Ivask – Ein Leben für die Literatur', in: Krista Vogelberg and Ene-Reet Soovik (eds.), *Encounters Linguistic and Cultural-Psychological Aspects of Communicative Processes. Cultural Studies Series No. 3* (Tartu 2003); Juris Silenieks, 'Oklahomas zālais vairogs: Ivaski Oklahoma', *Karogs*, 2001, no 8, pp 48–54; Rimvydas Šilbajoris, 'Du estai vokiškai', *Metmenys*, no 16, 1968, pp 155–160.



**Ivaska, Astrīde** | LV | (\*7.8.1926 Riga) Poet; wife of Ivar Vidrik Ivask.

After emigrating to Germany at the end of World War II, Ivaska studied Romance, Germanic and Slavic languages at the University of Marburg. She later moved to the US, and taught languages at St. Olaf College in Minnesota and the University of Oklahoma. She has participated in editing Latvian literary publications and has been involved in significant international literary events. She has lived in Ireland and has returned to Latvia.

Poetry books: *Ezera kristības* (Lake Christening, 1966), *Ziemas tiesa* (Winter Share, 1968), *Solis silos* (Footsteps in the Forest, 1973), *Gaisma ievainoja* (Injured by Light, 1982), *Dzeja un atdzeja* (Verse and Rhyme, 2008). An intimate, reserved observation of the world is characteristic of her poetry, with a deep interest in nature as an ethically stable being. Impressionistic and haiku styles are notable in her poetry, the form includes both classical verse as well as free verse rich in associations. Her collection of travel stories *Liču loki* (Bay Bows, 1981) is dominated by a meditative approach to the world and nature, which likens them to poetry in prose. Ivaska has translated American, Estonian, Finnish, Lithuanian, Russian and other poetry into Latvian from the original languages, and has also translated Latvian poetry into English. She has published articles and reviews of Latvian literature in different international publications and encyclopaedias. Her poetry has been translated into more than ten languages. | ANITA ROŽKALNE

#### Translations

In Bulgarian: ACL

In English: *At the Fallow's Edge* (1981, transl. by I. Cedriņa), *Oklahoma Poems* (Norman 1997); ABKT; *Lituanus*, vol 52, no 4, 2006 (interpr. by Astrida Barbins-Stahnke)

In Estonian: *Leiud* (Tallinn 1996, transl. by Ita Saks), *Rändav järv: Valitud luuletused* (together with Ivar Ivask; Tallinn 2002, transl. by Ivask, Marie Under, Saks, Livia Viitol and V. Härm); *Looming*, 2000, no 9 and 2002, no 12 (transl. by Viitol)

In Finnish: *Maailma taskussa* (Helsinki 2002, transl. by Jatta Krug)

In French: *LiLe*, 2005 (transl. by Rose-Marie François)

In German: Lly

In Lithuanian: *Skraidantis ežeras* [together with Ivar Vidrik Ivask] (Vilnius 2007, comp. and transl. by Silvestras Gažiūnas); *Metmenys*, no 14, 1967; *Aidai*, 1968, no 9 and 1975, no 9 (transl. by Henrikas Nagys)

In Swedish: NROV

In Ukrainian: ZLB

#### Criticism

Rimvydas Šilbajoris, [Review of *Ziemas tiesa*], *BA*, vol 43, no 1, 1969, pp 146–147.



**Ivaškevičius, Marius** | LT | (\*26.3.1973 Molėtai) Prose writer and the creator of new Lithuanian drama who transforms historical and national myths.

In 1997, Ivaškevičius graduated in Lithuanian studies from Vilnius University, worked for the daily *Respublika*, and for national television. At present he collaborates with various theatres.

Ivaškevičius has published the collection of novels *Kam vaikų* (Who Needs Children, 1996), the historical book for children *Vikingų žygis į Apuolę* (The Vikings' March to Apuolė, 1998), the novels *Istorija nuo debesies* (Story from the Cloud, 1998) and *Žali* (The Men in Green, 2002), the script *Purpuriniai dūmai* (Purple Smoke, 2003) after Feliks Roziner's short story, the drama trilogy *Artimas* (Intimate, 2002), and the plays *Madagaskaras* (Madagascar, 2004) and *Artimas miestas* (The Close City, 2005). Six plays by Ivaškevičius have been staged in Lithuania (he directed two of them himself), and there have been productions in Italy, France, etc. He collaborates with the theatre director Oskaras Koršunovas, writes essays for the Lithuanian and foreign cultural press, and has made documentaries for independent studios (about the classic of Lithuanian literature Vincas Mykolaitis-Putinas, and Polish Lithuanians).



Among the debutants of the recent decade, Ivaškevičius stands out in deriving essential creative images from the national culture. His early novels showed that he would be interested not in an individualistic egocentric circle of themes, but in an attempt to newly conceptualise the issue of 'love of the homeland' that is usually ignored by young authors. He has rehabilitated Lithuanian themes in the work of writers born in the 1970s, and spoken anew of the socio-cultural symbols of the nation's historical past. He has original creative ideas, the key point of which is a conscious attitude to the role of poetic language in the text (an emphasised rhythm, passages of poetic prose, a coarse lexicon, irony, parody, intertextuality). All Ivaškevičius' books are different, yet they are united by his treatment of language as a stage, while drama becomes no less important to him than prose. The actualisation of language is prominent in his plays with no plot, and the action is moved from the external plane to the linguistic one. Theatre critics note that, thanks to him, Lithuanian drama has acquired a new voice and is drawing audiences back to Lithuanian themes.

Ivaškevičius' plays represent the new drama. They do not have a plot or psychological characters, the conflicts are concealed, and the situation as the element of the weakest dynamic potential is the dominant part of the work (something happens only in the human consciousness, while externally almost nothing takes place). He also rejects the foundation of dramaturgy, the usual dramatic dialogue, which would point to normal communication; however, the language as such becomes extremely important. The dialogue partners are involved in incoherent, meandering mutual conversations, just exchanging elementary phrases. As a prose writer, he became famous with his first novel *Istorija nuo debesies*, based on the mythological tale which says that Lithuania rained from a cloud in archaic times, and is returning to the cloud on the eve of the third millennium. The novel juggles, in a ritual manner, the images of water-raindrop-pond-frog and others related to wetness, since Lithuania has the reputation of a country where it often rains.

Ivaškevičius does not try to present history as a romantic read, or as a digest of the nation's heroism or martyrology. This is particularly prominent in his second scandalous novel, *Žali*, where the author proposes a controversial approach to the

partisan war against the Soviet occupation. The narrative is based on the dismantling of heroism, trying to dethrone one's own people and not condemning the enemies. The author rejects not only the canonisation and dramatism of historical events, but also the notion of ideological enemies: all are seen as victims of the same Stalinism. Irony, pastiche, elements of the absurd, the transformation of myths, and abundant use of folklore are inherent in his style. His play with the possibilities of stylisation is especially effective in the play *Madagaskaras*; the author exploits the idea of the interwar geographer, traveller and geo-politician Kazys Pakštas, to the effect that Lithuania should be moved to a safer place in the world in Africa. He creates a new language that very aptly imitates the intellectual and daily discourse of the period between the two wars. The writer makes an important aesthetic gesture by deconstructing these myths by the power of language that balances on the border of stylisation and parody.

In the cycle of essays *Mano Skandinavija* (My Scandinavia), Ivaškevičius expands the borders of ethnic self-awareness and searches for the contours of the European identity and points of reference in the vast neighbouring region (the cycle of essays dedicated to the expansion of the European Union was supported by the European Cultural Foundation). The culmination of this cycle is an account of a visit to the northernmost Norwegian rock at Nordkap, the European pole, when, leaning over the fence protecting tourists from falling into the ocean, the author for a moment feels he is the northernmost European.

Ivaškevičius' social position in the literary field stands out with its constructivism, its positive energy, and its professional attitude to creative work. | JÜRATĖ SPRINDYTĖ

### Translations

In Belarusian: *Arche*, 2001, no 6 (transl. by Syargey Petrykevich)

In Croatian: VIAB

In Czech: *Plav*, 2008, no 9 (transl. by Janina Balsienė and Ladislava Petišková, introd. by Irena Aleksaitė)

In English: *Vilnius*, Winter 1997 (transl. by Almantas Samalavičius), *VilniusR*, no 15, 2004 (transl. by Darius Ross)

In Finnish: KK

In French: ADB, DDL; in: *Last & Lost: Atlas d'une Europe fantôme* (Lausanne 2007, transl. by Liudmila Edel-Matuolis), *La Croquant*, no 22, 1997 (transl. by Ugnė Karvelis)

In German: KSK, MUG, 'SL, VDTGV; in: *Neue Dramen – osteuropäisches Theater* (Wien 2006, transl. by Cornelius Hell)

In Hungarian: *Magyar Lettre Internationale*, no 54–57, 2004–2005 (transl. by Éva Karádi)

In Italian: AV; in: *A est* (Napoli 2005, transl. by Bīrutė Žindžiūtė Michelinī)

In Polish: *Historia z chmury* (Wolowiec 2001, transl. by Jagoda Rogoża); SM, in: *Znikająca Europa* (Wolowiec 2006, transl. by Rogoża); *Kartki*, 2001, no 1 (transl. by Alicja Rybalko)

In Russian (all transl. by Georgy Yefremov): *Вильнюс*, no 169, 2005; *DN*, 2005, no 12; *Современная драматургия*, 2006, no 1

In Slovenian: ASLK

In Swedish: LB

The plays *Kaimynas*, 8-230, *tai aš* and *Malbys* have been translated into English, Polish, French, Russian, Finnish and German. *Kaimynas* was read at the Avignon international theatre festival, while *Malbys* was produced in Naples (director Vincenzo Pirotta, 2005). *Madagaskaras* took part in a festival in Vienna, was the laureate in Latvia and Poland.

### Criticism

Jūratė Sprindytė, 'The Pulse of the Time: Prose from 1999 to 2002', *VilniusR*, no 13, 2003, pp 66–74; Aušra Martišiūtė, 'Close for Comfort', *Ibid.*, pp 78–80; Idem, 'The Work of the Young Playwrights', *VilniusR*, no 15, 2004, pp 58–63; Idem, 'A Grand Idea', *VilniusR*, no 17, 2005, pp 74–76; Idem, 'The Latest Lithuanian Drama', in: *Lithuanian Literature Today, 2005–2008* (Vilnius 2008), pp 37–48; Renata Šerelytė, 'A War without Heroes', *VilniusR*, no 15, 2004, pp 31–32; Laimantas Jonušys, 'La nouvelle prose lituanienne (1989–2005)', *CaL*, no 6, 2005, pp 45–56; Artur Jan Szczęsny, [Review of *Historia z chmury*], *Kartki*, no 24, 2001, p 98; Mindaugas Kvietkauskas, 'Pędząc przez tunel czasu: Nowe kierunki w literaturze litewskiej', *LNSh*, 2005, no 1/2, pp 323–331; Юрате Сприндите, 'Пульс времени в прозе', *Вильнюс*, no 168, 2004, pp 76–84; Лаймантас Йонушис, 'Взгляд на новую литовскую прозу', *DN*, 2005, no 12, pp 130–133.



**Jaik, Juhan** | EE | (\*13.1.1899 Sänna, Võru County, †10.12.1948 Katrineholm, near Norrköping, Sweden, reburied in the Tallinn Rahumäe Cemetery in 1990) Writer of prose and children's literature, and playwright. His stories stand out for their naturalistically rich depiction of village life and their popular fantasy.

Juhan Jaik went to a ministry school in Tsooru in 1913, was arrested in 1915 for participating in an illegal youth club, and was deported to the Volga region. He returned to Estonia in 1917 but was arrested by the Bolsheviks in 1918. After his release he studied at a night school and military school in Tallinn. He also took part in the War of Independence. Jaik worked as a journalist in Tallinn from 1920 to 1935, as an adviser to the minister of education from 1936 to 1940, and as the editor of the newspaper *Võrumaa Teataja* in 1941. He fled Estonia in 1944, and in 1945 reached Sweden, where he lived until his death.

Jaik made his first literary appearance with the book of poetry *Rõuge kiriku kell* (The Bell of Rõuge Church, 1924), in which the themes of home, nature and love prevail. The cycle *Sõjasonetid* (War Sonnets) contains poetry on the theme of time. Later he published poems in newspapers and magazines. He also used verse, imitations of runic verse and rhymed prose in books for children and in plays.

The greatest items of Jaik's prose are the books of short stories *Võrumaa jutud I, II* (Stories from Võru County, 1924, 1933) and *Kaamelid pasunapuhujatega* (Camels With Trumpeters, 1928), where the best stories are based on folk poetry and contain rich local colour. The book of short stories *Kuldne elu* (Golden Life, 1946) was published in Sweden; selected short stories were published in the collection *Käokübarad* (Cuckoo Hats, 1999).

The novel *Rannaliivalt taevani* (From the Beach to the Sky, 1931) narrates a love story that extends through two generations in a fishing village in Ingria, with the events of World War I and the War of Independence forming the background. The author was interested in the old fisherman's uniquely poetic sense of the world and his relationship with the world of spirits. The book of memoirs *Tiroliana* (1999) was published in honour of the 100th anniversary of Jaik's birth.

The most significant work among Jaik's prose written for young people is the Pombi series: *Pombi ja Üdsimärdi nõiad* (The Witches of Pombi and Üdsimärdi, 1922, 2nd edition in 1993), *Pombi ja esivanemate kuld* (Pombi and the Gold of the Ancestors, 1934, 2nd edition in 1993), *Pombi ja Siukuningas* (Pombi and the Snake King, 1934, 2nd edition in 1993) in which reality merges with fantasy. They describe the beginning of the life of a



poor, honest and hard-working young man. Jaik's fantasy stories for young people, *Kaarnakivi* (The Raven Stone, 1931) and *Tondijutud* (Ghost Stories, 1936), are full of exciting adventures and include patriotic elements. The book *Juudasoo* (Jewish Marsh, 1934) teaches nature conservation. His best children's books are *Hunt* (The Wolf, 1942) and *Nõiutud Tuks* (Bewitched Tuks, 1944, 2nd edition in Stockholm in 1959), written in verse and stressing the idea of remaining true to oneself. The selections *Kaarnakivi* (The Raven Stone, 1980), *Nõiutud Tuks* (Bewitched Tuks, 1999), and *Kaie jutud* (Kaie's Stories, 1999) offer a cross-section of Jaik's children's stories.

Jaik wrote plays about holidays and other topics for children, and, for adults, mostly farcical treatments of marriage and inheritance, which offer vivid characters, witty language and humorous situations. | HILVE REBANE

### Translations

In English: *ELM*, 2000, no 10, transl. by Marika Liivamägi, Tiina Laats;

In Swedish: *Månen och honungskrukan: berättelser* (Tallinn 2007, trans. by Ilo Jaik Riedberg)

Multilingual (in Estonian, German, Swedish and French):

*Kaie ajaviide* = *Die Katze Kai und ihr Zeitvertreib* = *Kais tidsfördriv* = *Le passe-temps de Kai* (Tallinn 1999, transl. by Ilo Jaik Riedberg and Clauss Riedberg)

### Criticism

Mati Sirkel, 'Juhan Jaik', *ELM*, 2000, no 10, p 16.



**Jaks, Ilmar** | EE | (\*4.4.1923 Asuküla, Läänemaa County) One of the most original Estonian short story writers in the 1960s and 1970s, a pioneer in the modernist novel technique.

Ilmar Jaks escaped to Finland in 1943 and participated in the war against the Soviet Union in the Estonian detachment of the Finnish army. Having returned to Estonia in 1944, he was recruited into a Soviet work battalion, but fled from Leningrad

through Finland to Sweden in 1945. Serving in two opposing armies left its mark on Jaks' world-view, which is sceptical of any collective ideology. Jaks graduated from the University of Uppsala as a lawyer in 1953 and worked for years in Swedish juridical institutions. Since 1978 he has lived in Denmark, Austria, Germany and France, before returning to Sweden.

Jaks became known to the public with his first book *Saaremaalt Leningradi* (From Saaremaa to Leningrad, 1949), which included his memories of the Soviet work battalion from 1944 to 1945. This is a unique text in terms of its subject matter, and it is also Jaks' only book whose youthful sensitive mood and politically neutral expression is not disturbed by irony, the grotesque, or estrangement. Jaks' most popular works are still his short stories, which at first were set around the time of the war and used realistic character portraits (*Aruanne*, 1958; Balance Sheet). Later the stories became characterised by a faster and more expressive style, the use of plant and animal allegories, an increasingly sharper contrast between the microscopic and cosmic levels, and the grotesque arising therefrom. Jaks' world-view is fully laid out in his modernist novel *Eikellegi maal* (In No Man's Land, 1963), which is one of the most outstanding accomplishments of 1960s Estonian prose. Human life is depicted here as an 'eternal exile', or an existential, and politically fatal, need to ignore a world built on clear logical opposites. Freedom is always the third option outside polarities. At the same time, this novel is 'the only document in Estonian refugee literature expressing extreme alienation, complete disorientation, the collapse of all criteria' (Ants Oras). It reflects the work of associative memory, uses sharp semantic contrasts (oxymoron, collage) and methods of linguistic compression (word-plays, stylized rhythm). Other works: the books of short stories *Mapp* (The Portfolio, 1970), *Keldrist pööningule* (From the Cellar to the Attic, 1971), *Augeiase tallid* (Augean Stables, 1977), *Pimedus* (Darkness, 2003), and *Pleenum Heaolu Keskasutuses* (Plenary Meeting in the Centre of Welfare, 2004); the novels *Talu* (The Farm, 1980) and *Neptun* (Neptune, 1981).

Jaks as an author has a natural feeling for the classic values of the short story and a brilliant narrative technique; he is defiant and continually in search of ideological paradoxes. Jaks' creative

personality is ironic and individual, his reality is one man's struggle, and its everlasting urge is anarchism. Jaks often draws parallels between the human and the animal world. Juridical logic is opposed to existential projects, by means of which a human being tries to find meaning in his or her life. A constant motif of ambiguity is the lack of homeland as both guilt and injustice. | JAAN UNDUSK

### Translations

In English: SC

In French: *Les Vagues* (Paris 1993, transl. by Antoine Chalvin)

In Russian: *Земля отечества* (Tallinn 2003, transl. by Gohar Markosjan-Käspär)



**Janovskis, Gunars** | LV | (\*8.2.1916 Helsinki, Finland, †27.4.2000 Crick, Great Britain) Writer. One of the most outstanding portrayers of the fates of Latvian émigrés in literature. He was awarded the Medal of Three Stars in 1996.

Janovskis is a graduate of the Riga First State Gymnasium (1933) and studied classical philology at the University of Latvia until 1938. He worked at the State Security Printers as office manager and bookkeeper and as a translator in the Jēkabpils region (1941–1944). In 1944 he escaped to Germany and in 1947 moved to England. After 1952 he lived near Nottingham and worked as a farmer, but since the Sixties gave most of his time to writing. Towards the end of his life he lived at a senior citizens home, and finally in Crick, Northamptonshire.

Janovskis' first book *Sōla* (Sola) was published in 1963. In this and other works, such as an impression of the times *Bez ceļa* (Without a Road, 1965), the novels *Pie Tornas* (At Torna), *Pār Trentu kāpj migla* (Mist Over Trent, both in 1966), *Pēc pastardienas* (After Doomsday, 1968), and *Balsis aiz tumsas* (Voices Beyond the Dark,

1972), the author portrays the tragic fate of Latvian legionaries in war and in exile. The life of Latvian exiles in England is portrayed in the collection of stories *Svešumā* (In Foreign Parts, 1966) and the novels *Kur gaiši nedzied* (Where no Roosters Crow, 1974), *Un kas par to* (So What, 1978). The novels *Uz neatgriešanās* (Not to Return, 1973), *Kaijas kliegz vētru* (Gulls Crying Storm, 1977), *Ines* (1982), and *Pilsēta pie jūras* (The City by the Sea, 1992) describe life in Latvia in the 1920s and 1930s. Other novels are, *Ēnu menuets* (The Shadow Minuet), *Dziesma mežam* (The Forest Song, both 1969), *Rolands* (Roland, 1971), *Purvā* (In the Bog, 1981). Janovskis' writings have been published in Latvia since 1997.

Janovskis expresses himself in concentrated form, with poetic descriptions of people and nature, and painfully sharp stories of love and his country. Janovskis' writing is influenced by Scandinavian literature, most of all Knut Hamsun. Most of his novels and stories are written in the first person, thus attempting to give a more in-depth view into the psychology of the characters. | BENEDIKTS

KALNAČS

### Translations

In Estonian: *Saar: Udu Terenti jōel* (Tallinn 1994, transl. Valli Helde), *Linn jōe āāres* (Tallinn 1995, transl. by Ita Saks)

In German: *Auf Nimmerwiedersehn!* (Wedemark 1999, transl. by Kristine Zibergs)

### Criticism

Laura Laurušaitē, 'Vīru ir moterų lemtys baltų egzodo romane', *Metai*, 2005, no 11, pp 83–93.



**Jaunsudrabiņš, Jānis** | LV | (\*25.8.1877 Nereta, †28.8.1962 Kōrbecke, Germany) Writer and painter whose prose is characterized by fine psychological descriptions of people, rich in half-tones, one of the most outstanding authors of descriptions and essays in Latvian literature.



Jānis Jaunsudrabiņš was born into a farmworker's family. He lost his father at an early age, and spent his childhood and youth in Nereta. In 1897 he graduated from the Vecsāts agricultural school. He worked as an estate manager (1897–1899), then moved to Riga to study at the Blūms school for drawing and painting (1899–1905) and subsequently studied in Munich (1905) and Berlin at the Levin Funke Academy (1908–1909). Following his studies, Jaunsudrabiņš spent all his time writing and painting, and illustrated a number of his own works. He also earned a living as a translator. During World War I he lived in the Northern Caucasus (1915–1918), on returning to Latvia he lived in Pļaviņas (1918–1935) and other places in Latvia. In 1944 he went into exile and lived in Germany until his death.

His first publication was a poem 'Ziemas nakts' (A Winter Night, 1896). His first exhibition was in 1905. Prose: *Vēja ziedi* (Flowers of the Wind, 1907), *Kolorēti zīmējumi* (Coloured Drawings, 1910), *Aija* (1911), *Jēkabs Gudrais un viņa nelaime* (Jacob the Wise and his Bad Luck), *Trīs dienas* (Three Days, 1911), *Dzīve* (Life, 1913), *Dzimtene* (The Homeland, 1914), trilogy: *Aija* (1911), *Atbalss* (The Echo, 1914), *Ziema* (Winter, 1925); *Baltā grāmata* (The White Book, 1–2, 1914–1921), *Kaukāzs* (The Caucasus, 1920), *Gredzens* (The Ring, 1921), *Vasara* (Summer, 1923), *Senā sēta* (The Old Farmstead, 1918), *Ar makšķeri* (With a Fishing Rod, 1921), *Skolā* (At School, 1924), *Dzērājam laime* (Drunkard's Luck, 1924), *Nāves deja* (The Dance of Death, 1924), *Jaunsaimnieks un velns* (The New Farmer and the Devil, 1923), *Sliņķu virsnieks* (Officer of Sluggards, 1935), *Neskaties saulē* (Do not Look into the Sun, 1936), *Augšzemnieki* (1937), *Uršulīte* (1935), *Ūdeņi* (Waters, 1935) *Kapri* (Capri, 1939), *Redzēts, dzirdēts, justs* (Seen, Heard, Felt, 1940), *Nauda* (Money, 1942), *Es stāstu savai sievai* (Stories for My Wife, 1946), *Bez dzimtenes* (Without a Homeland, 1947), *Zaļā grāmata* (The Green Book, 1–2, 1950–1951), *Mana dzīve* (My Life, 1957). Drama: *Pirmais sniegs* (The First Snow, 1907), *Traģēdija* (The Tragedy, 1907), *Viena diena* (One Day, 1908), *Sapnis saulītē* (A Dream in the Sun, 1909), *Ansis Auns* (1911), *Dzīvas un nedzīvas puķes* (Live and Lifeless Flowers, 1915), *Latvieši* (Latvians, 1918), *Dzīves nopūta* (A Sigh of Life, 1922), *Zvēru didītājas* (Animal Trainers, 1924), *Jo plikis jo traks* (The Poorer, the Crazier, 1926), *Invalids un Ralla* (The Invalid and Ralla, 1934), *Ezermalu krokodils*

(The Crocodile of Ezermalu, 1943). Poetry: *Dzeja* (Poems, 1911), *Dziesminieks* (The Songster, 1912), *Dzejas* (Poems, 1921). *Kopoti raksti* (Collected works) in eight volumes, 1927–1931, *Kopoti raksti* (Collected works) in 15 volumes, 1981–1985, additional volumes *Trimdas raksti* (Exile works, 2000, 2004). He has translated the works of Knut Hamsun, Bernhard Kellerman, Guy de Maupassant, Charles de Coster.

In Jaunsudrabiņš' first works one can see signs of neo-romanticism and symbolism, especially in his popular story *Vēja ziedi*. In his stories and novels the main theme is love. At the centre of the story there is usually a passive, honest, faint-hearted intelligent man and an energetic, vulgar, lazy woman who, irrationally, attracts the man. Jaunsudrabiņš is an excellent representative of psychological prose. In his work, more important than extrovert actions are a person's memories, imagination, illusions, all of which are significant parts of his story. Feelings, details, half-tones have a meaning (histories of literature emphasize his relation to Knut Hamsun's writing). The novel *Aija* is one of the most important psychological novels in Latvian literature, where love is shown as the master of man's existence and the world as a prison where an absolutely lonely man wanders.

In the novel *Nāves deja* signs of expressionist poetry appear. Jaunsudrabiņš describes the city of Baku during World War I where social, religious and gender hatred are twisted together, degrading any man. In turn, in the novel *Jaunsaimnieks un velns*, an energetic woman and the Devil, an allegorical personification of the forces of nature, similar to the stupid devil of Latvian folklore, attempt to disturb the farmer's harmonious world model and resist man's wish to cultivate the land. Here there are parallels with the work of Tammsaare.

All his life Jaunsudrabiņš wrote stories and sketches. In his collections of autobiographical stories *Baltā grāmata* and *Zaļā grāmata* the stories are told with a poetic, light and colourful view of the everyday events of a little farm boy and the people he meets. The sketches written in exile, *Es stāstu savai sievai*, are a sensitive, restrained story of going into exile and the beginning of a new life in Germany.

In his sketches nature is described in magnificent nuances (the best descriptions of water in Latvian

literature), and rural people are drawn with light, colourful humour.

Jaunsudrabiņš also wrote plays, the most significant of which are *Tragēdija* and the tragic-comedy *Invalids un Ralla*. In the first play we see the beginnings of modernism in Latvian drama – the personality of a misunderstood, complex painter is placed against the robust pragmatic everyday world. The storyline of the play moves along through internal emotions and experiences, and a visionary prologue is used – a dream. In *Invalids un Ralla* one can see signs of the poetry of expressionism. At the centre of the play is the relationship between the invalid, a figure “with one eye, one arm and one leg” and the grotesquely shown, calculating society and Ralla, for whom the invalid is an original whim.

Jaunsudrabiņš has also written comedies and children's plays. His poetry is dominated by motifs of nature and philosophical reflections. | IEVA

KALNIŅA

### Translations

In Czech: LD

In English: BE, TS

In German: *Aija* (Riga 1922), *Knaniche über dem Möhnesee und Erzählung aus Lettland: Mit Zeichnungen des Dichters* (Münster 1972, transl. by A. Rudzitis and H. Jöstingmeier), *Erzählungen vom Möhnesee* (Möhnesee-Körbecke 1982), *Zuhause* (Werther 1982), *Ich erzähle meiner Frau: Von der Flucht aus Lettland und dem Exil in Westfalen* (Münster 2006, transl. by Ojārs J. Rozītis)

In Estonian: *Valge raamat* (Tartu 1929, transl. by K. Kirde; Tallinn 1975, transl. by Valli Helde), *Asunik ja kurat* (Tallinn 1992, transl. by Helde); VULK

In Lithuanian: *Baltoji knyga* (Vilnius 1959, transl. by Aleksandras Žirgulyš), *Aija* (Vilnius 1960, 1977, transl. by Žirgulyš), *Su meškere* (Vilnius 1973, transl. by Žirgulyš), *Šalnos pakąsti žiedai* (Vilnius 1969, transl. by Lilija Kudirkienė), *Žalioji knyga* (Vilnius 1990, transl. by Henrikas Čigriejus); ILL24

In Russian: *Цветы ветра* (1969), *С удочкой* (Riga 1970), *Зелёная книга* (Riga 1978), *Белая книга* (Moscow 1980), *Сердце* (Riga 1983)

In Ukrainian: ZLB

### Criticism

Audronė Žentelytė, ‘Vaikystės pasaulis lietuvių ir latvių neoromantinėje prozoje’, *Literatūra*, no 29(1), 1987, pp 3–19; Idem, ‘Valstietiškas baltų epas: Tautos būtis lietuvių ir latvių neoromantinėje prozoje’, *Pergalė*, 1988, no 3, pp 139–150.



### Jonynas, Antanas A. | LT | (\*26.11.1953

Vilnius) Poet and translator, one of the most outstanding creators of lyrical poetry. A laureate of the Lithuanian National Prize (2003) and a holder of several other awards.

Jonynas studied Lithuanian philology at Vilnius University, worked as an editor for Vaga publishers, and later at the television Baltic TV; one of the organisers of the Druskininkai Poetic Fall poetry festival.

He has published the poetry collections *Metai kaip strazdas* (A Year Like a Thrush, 1977), *Atminties laivas* (The Ship of Memory, 1981), *Parabolė* (A Parabola, 1984), *Tiltas ir kiti eilėraščiai* (The Bridge and Other Poems, 1987), *Lapkričio atkrytis* (The November Setback, 2003), the crown of sonnets *Paskutinės dienos Itakėje* (The Last Days in Ithaca, 2007), the poetry selections *Nakties traukinys* (The Night Train, 1991) and *Krioklys po ledu* (Waterfall Under the Ice, 1997), and the collection of satirical verse *Toks pasaulis* (Such is the World, 1995). He has translated Austrian, Latvian and Russian poetry, and Goethe's *Faust* (part 1 in 1999, part 2 in 2003).

Jonynas belongs to the generation of Lithuanian poets who made their debut in the 1970s, and who stand out in their ironic and paradoxical attitude to reality. His earlier poetry is characterised by the romantic posture of the lyrical subject; he plays with sentimental themes and motifs (anxiety, sadness, loneliness, rain) and is fond of the love poem. In his later work, irony gains impetus (towards his own romanticism, too); the poet plays with paradoxes, there appear elements of irony, yet, despite that, the ironic mask hides the longing for a harmonious world. His most recent lyric is dominated by the theme of the fragility of human relationships, loneliness, the beauty of the moment and its transience, and by reflections on the purpose and meaning of poetry (*Lapkričio atkrytis*, *Paskutinės dienos Itakėje*).



Jonynas' poetry is musical and with aesthetic imagery (there is no doubt about Paul Verlaine and Henrikas Radauskas being his creative influences), and the poeticising of nature intertwines with urban views. | DALIA SATKAUSKYTĖ

## Translations

In Belarusian: LPA; MDP

In Bulgarian: ASLP

In Croatian: TLKH; *Zarez*, no 163, 2005 and *Poezija*, 2006, no 3/4 (transl. by Mirjana Bračko)

In English: *Laiko inkluzai = Inclusions in time* (Vilnius 2002, comp. by Jonas Zdanyš; transl. by Zdanyš, Antanas Danielius and Craig Czury), [*Poems*], (Klaipėda 2002, transl. by Kerry Shawn Keys); *CLP*, 12LP; *Vilnius*, Summer 1999 (transl. by Danielius), *PDR* 2002 (transl. by Zdanyš), *DB*, vol 2, no 4, 2002 (transl. by Vyt Bakaitis), *VilniusR*, no 15, 2004 (transl. by Zdanyš)

In French: *Europe*, no 763/764, 1992 (transl. by Ugnė Karvelis)

In Georgian: TLP

In German: *Mohnasche = Aguonų pelenai* (Vilnius; Oberhausen 2002, transl. by Cornelius Hell); 12LP, VLP, ZLDL

In Hungarian: *MN*, 2004, no 12 (transl. by Márton Kalász)

In Italian: MPLSN(2), 'RCO

In Latvian: ADS, BruvVAZ, DBV, LLDD; *Karogs*, 2005, no 7 (transl. by Pēters Brūveris)

In Polish: MDP, SM

In Russian: AsovP, JP, MDP, 'MPoP, 12LP; *Вильнюс*, 1991, no 3 (transl. by Anna Gerasimova and Vitaly Asovsky), 1994, no 7 (transl. by Valery Izegov) and no 167, 2003 (transl. by Asovsky)

In Slovenian: ASLK

In Swedish: BDLH, LD; *Post Scriptum*, 2005, no 3/4 (transl. by Liana Ruokytė and Mikael Nydahl)

In Ukrainian: MDP, LRP

## Criticism

Jonas Zdanyš, 'Eternal Love', *VilniusR*, no 13, 2003, pp 93–94; Valdas Kukulas, 'An Elegiac Lyric of Love', *VilniusR*, no 15, 2004, pp 21–22; 'Mirgefällt es, wenn ein Gedicht klingt...' [an interview], *AA*, vol 10, 2002, pp 68–78; Jan Volker Röhner, 'Einschlüsse im Zeitgestein – Die Gedichte des Antanas Jonynas', *Der Literaturbote*, no 89, 2008, pp 16–19; 'Poesi är vägen för att förstå världen' [an interview], *Post Scriptum* [Stockholm], 2005, no 3/4, pp 166–168.



**Juknaitė, Vanda** | LT | (\*28.11.1949 Papiliai, Rokiškis region) Prose writer and essayist

depicting the traumas of mothers, children, and families in Soviet and post-Soviet Lithuania. A laureate of the Lithuanian National Prize (2008) and other prizes (for example, the Valteris Raskas Prize of the Lithuanian Children's Foundation, 2002).

In 1972, Juknaitė graduated in Lithuanian studies from Vilnius University, worked as a teacher, and taught at Klaipėda Conservatoire; since 1975 she has been teaching at Vilnius Pedagogical University.

She has published the collection *Ugniaspalvė lapė* (The Fire-Coloured Fox, short stories and a long short story, 1983), the novel *Šermenys* (Funeral, 1990), the long short story *Stiklo šalis* (The Glass Land, 1995; in 2004 it was made into a film by Janina Lapinskaitė), the collection of essays and interviews *Išsiduosi. Balsu* (You Give Yourself Away. Out Loud, 2002), a book of conversations with children *Tariamas iš tamsos* (Uttered From Darkness, 2007), and the drama *Formulė* (The Formula, produced in 2001 by Gytis Padegimas). The novel and the long short story were published in the book *Šermenys. Stiklo šalis. Formulė* (2000). Together with Elena Nijolė Bukelienė, she wrote a book on Romualdas Granauskas' work, *Saulėlydžio senis* (The Old Man of the Sunset, 2004).

The wave of Lithuanian women's prose gained an impetus in the 1980s, and Juknaitė contributed to it individually with the themes of the girl, the mother, a family breaking up, and homeless children. Without any special engagement with feminist ideology, she represents subtly the positions of the female subject. The stories in the first book already marked the exceptional qualities of her prose: ethical reflection, the feeling of being an orphan and of not belonging, the links of the woman's world with natural elements and animals. The collapse of the structure of the Lithuanian village during the postwar decades is at the centre of the novel *Šermenys*. The plot is made up of the deaths and the funerals of members of a traditional village community as seen by a young woman. The elderly die naturally, the young get killed, murdered, or drink themselves to death. The novelistic persuasion is created by an almost naturalistic texture of reality, the main heroine's impressionist self-observation, and the narrator's emotional passages at climactic moments. As a writer, Juknaitė came to the limelight after the publication of the short work *Stiklo šalis*, which speaks of the

complexity of motherhood, a woman's depression, loneliness, and her fear for the life of her sick child. A mother of two left alone with her problems no longer experiences the communal solidarity or the security of traditional customs as the women in her childhood village used to feel. The heroine of this work is helpless and unhappy, just like the bitch sheltering in her house whose puppies the woman has to drown (the psychoanalytical motif of infanticide). For the first time in Lithuanian prose, Juknaitė overtly unveiled the drama of traditional motherhood, the existential cold experienced by woman that is not eliminated either by having a family or the social environment. The rich yet ascetic style of *Stiklo šalis* points to the writer's maturity. She emanates the metaphysics of feminine existence through the realia of her daily life. Having helped to organise a summer camp for homeless people, Juknaitė embodied the experience in a small bestseller, the non-fiction story *Išsiduosi. Balsu*, which is psychologically spacious and civically ruthless. Over the years of independence, she has published many short topical essays and interviews about the trials of freedom that descended upon the post-Soviet individual who was used to rules and regulations. The writer awakens the human's self-awareness, provokes, and stirs up an argument and a response. | JÜRATĖ SPRINDYTĖ

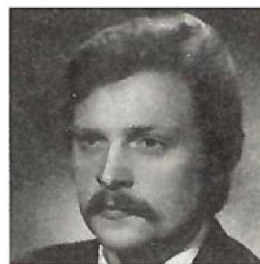
### Translations

In English: *My Voices Betrays Me* (New York 2007, transl. by Laima Sruoginis); ER; *Vilnius*, Winter 1995 (transl. by Izolda Geniušienė); *VilniusR*, no 13, 2003 (transl. by Sruoginis), *VilniusR*, no 23, 2008 (transl. by Ada Valaitis)  
In French: ADB; *CaL*, no 6, 2005 (transl. by Jean-Claude LeFebvre)  
In German: MUG  
In Latvian: *Karogs*, 1996, no 6 (transl. by Talrids Rullis)  
In Polish: *Dialog*, vol 46, no 3, 2001 (transl. by Alicja Rybałko)  
In Portuguese: OPV  
In Russian: *Вильнюс*, 1992, no 5 and 6 (transl. by Liliya Voyshovich), and 1997, no 1 (transl. by Vasily Baranovsky)  
In Spanish: PC  
In Swedish: LB; in: *Kvinnor runt Östersjön* (Stockholm 1996, ed. by Meta Ottosson)

### Criticism

Albertas Zalatorius, 'The Genre Which Needs No Advocate', *Vilnius*, Winter 1995, pp 31–35; Rimvydas Šilbajoris, 'Post-Soviet Literature in Lithuania: An Overview', *WLT*, vol 72, no 2, 1998, pp 231–240; Audinga Peluritytė, 'Vanda Juknaitė: Exposed Out Loud', *VilniusR*, no 13, 2003, pp 38–46; Solveiga Daugirdaitė, 'Women's Literature Today', *VilniusR*, no 15, 2004, pp 64–68; Idem, 'Motherhood in the Texts of Contemporary Lithuanian Women Writers', *Lituanus*, vol 50, no 2, 2004, pp 5–26; Antanas Šimkus, 'The Child Hears

your Breathing', *VilniusR*, no 23, 2008, pp 39–42; Laimantas Jonušys, 'La nouvelle prose lituanienne (1989–2005)', *CaL*, no 6, 2005, pp 45–56; Bettina Twrsnick, 'Litauens Frauen und ihre Literatur', *Virginia*, no 32, 10.2002, pp 20–22; Лаймантас Йонушис, 'Взгляд на новую литовскую прозу', *DN*, 2005, no 12, pp 130–133.



**Jurkāns, Jānis** | LV | (\*12.7.1950 Riga) Playwright. Active in the re-establishing of Latvian drama poesy since the second half of the 1970s.

Jurkāns is a graduate of the 4th elementary school of Jūrmala (1966), the 2nd secondary night school of Jūrmala (1969), the Faculty of Theatre of the Latvian State Conservatory (1975), and the highest literary courses of the Moscow State Institute of Literature (1983). He has acted at the *Daile* theatre (1976–1981), worked as editor for Studio Three of the Latvian Cinema Association (1989–1995), and has been the chairperson of the Latvian Writers Union.

He has written plays *Dzērvīte* (The Crane, staged in 1976, published in book form 2001), *Pulkstenis ar dzeguzi* (The Cuckoo Clock, staged in 1977, published in book form 1982), *Kolibri* (The Hummingbird, staged in 1980, published in book form 1990), *Smilšu kūka* (The Sand Cake, staged in 1983), *Kraukļi* (Ravens, staged in 1987, published in book form 1990), *Jāzepiņš* (Little Joseph, staged in 1988, published in book form 1990), *Oāze* (Oasis, published in book form 1990), *Akacis* (The Marsh Pool, staged in 1993, published in book form 1995), *Amālija, Dūdieviņš* (both staged in 1997, published in book form 2001), *Viņš taču ir muļķis!* (He is a Fool!, staged in 2002, published in book form 2001) and others. He has also written for children. Jurkāns' plays have been published in collections, *Oasis* (1990) and *He is a Fool!* (2001).

Jurkāns' plays present a harsh everyday atmosphere, portray specific day-to-day situations and aggravated social conflicts. A number of socially important topics have found a voice in Jurkāns'



work. However, along with the layer of reality, a layer of conditioning and unreality is essentially important in the development of conflicts, and exists along with day-to-day living. The central characters in his works are at times reticent emotional individuals, unable to accept pragmatism and hypocrisy, which is characteristic of other people and society as a whole. Thus, since the second half of the 1970s, Jurkāns' plays show a return to aesthetic traits characteristic of modernism (symbolism, surrealism). | BENEDIKTS KALNAČS

#### Criticism

Гуна Зелтиня, 'Сакральное и профанное в современной латышской драме', in: *Naujos idėjos ir formos Baltijos šalių literatūroje* (Vilnius 1999), pp 71–81.



**Juškaitis, Jonas** | LT | (\*30.5.1933 Kuturiai, Jurbarkas region) A poet of a meditative nature, a translator; awarded the Lithuanian National Prize in 1989.

In 1958, Juškaitis graduated from Vilnius University. He worked for the *Literatūra ir menas* cultural weekly, and as a freelance artist and translator.

He published the poetry collections *Ir aušros ir žaros* (Both Dawns and Glows, 1962), *Mėlyna žibutė apšvietė likimą* (A Blue Violet Illuminates the Fate, 1972), *Tolimos dainos* (Distant Songs, 1981), *Anapus gaisro* (Beyond the Glow, 1987), *Pučia vėjas į širdį* (The Wind is Blowing in the Heart, 1990), *Pilnas vakaras nutilus dainos* (An Evening Fraught with a Fading Song, 1994), *Varpai sudulės nuo skambėjimo* (The Bells Will Erode with Ringing, 1998), *Eglė vasaros naktį* (A Fir Tree on a Summer Night, 2003), the poetry selections *Dešimt žodžių jazmino žiedui* (Ten Words to a Jasmine Flower, 1984), *Tolimos dainos* (2006), and the selection of translations of world poetry *Ne laikas eina* (Not Time is Passing, 2004; Angelus Silesius, Johann Wolfgang Goethe, Friedrich

Schiller, Friedrich Hölderlin, Heinrich Heine, Friedrich Nietzsche, Stefan George, Rainer Maria Rilke, Georg Trakl, Hans Carossa, Cyprian Norwid, Michail Lermontov, Sergei Yesenin, Nikolai Gumiliov, Osip Mandelstam, Anna Akhmatova, Paul Verlaine, Federico García Lorca, Shōtetsu, Matsuo Bashō, Kobayashi Issa, Yosa Buson, and others). For children Juškaitis has written the poetry collection *Su volungės balsu* (In the Voice of the Oriole, 1984); he has also published the collection of articles, interviews and reminiscences *Lyra ant gluosnio* (A Harp on a Willow, 1998), and has translated prose and plays.

Together with the creative work of several other Lithuanian poets in the 1960s–1970s, Juškaitis' first poetry books marked the renewal of Lithuanian poetry, its turn towards intellectual modernism. The essential feature of Juškaitis' meditative lyric is his surprise at the miracle of life and living that is inseparable from the reflection on death and mortality, the attempt to recognise divine order in everyday forms of reality, the search for invisible consonances of reality. Quite often, an intense observation of an actual object or phenomenon in a poem turns into something resembling a phenomenological study. The poet is fond of a pictorial, aesthetic image, and a dynamic and multi-layered metaphor. The layer of cultural memory and intertextuality is distinct in Juškaitis' work: he transforms motifs of Lithuanian folklore, and paraphrases world and Lithuanian literature. In his later work he leans increasingly towards reflections on time and the mystery of creation, religious meditation, reflection on the fate of the homeland, and on the relation between the human and history. The poet occasionally writes in *vers libre*, but is otherwise faithful to the most traditional lyric form, the quatrain; he also tries out other strict and canonical forms of versification (sonnet, rubāiyāt, haiku). Juškaitis' rhyming quatrain stands out in the Lithuanian poetic tradition in its original syntactical structure. It is based on inversions, in numerous transpositions that break down the sentence, check the flow of reading and simultaneously impart a possibility for repeated reading and interpretation, and syntactic asymmetry. This creates a specific and highly original rhythmical pattern and intonation, due to which Juškaitis' work is hard to translate and is not translated much. | DALIA SATKAUSKYTĖ

## Translations

In English: AL, 'ShB

In German: LPAZJ

In Hungarian: LK

In Italian: MPLSN(1), QSNE

In Latvian: MajevTDL

In Polish: SM; *Lithuania*, 1997, no 3/4 (transl. by Tadeusz Chróścielewski)

In Russian: ALSP; *Вильнюс*, 1993, no 5 (transl. by Aleksandr Davydov)

In Spanish: *Salina*, no 17, 2003 (transl. by Birutė Ciplijauskaitė)

In Ukrainian: KhN, LRP

## Criticism

Rimvydas Šilbajoris, [Review of *Mėlyna žibutė apšvietė likimą*], BA, vol 47, no 2, 1973, p 402; Idem, [Review of *Tolimos dainos and Anapus gaisro*], WLT, vol 57, no 1, 1983, p 143 and vol 62, no 4, 1988, pp 700–701; Mirga Girniuvienė, 'Juškaitis' Vision of Human Destiny', *Lituanus*, vol 26, no 3, 1980, pp 42–49; Valentinas Sventickas, 'Focusing', *VilniusR*, no 14, 2003, pp 102–103; Vytautas Kubilius, *Literatur in Freiheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 217–218.



**Kaalep, Ain** | EE | (\*4.6.1926 Tartu) Poet, playwright, translator and writer of literary criticism, whose great erudition has made him one of the most outstanding figures in postwar Estonian intellectual and literary life.

Ain Kaalep graduated from secondary school in 1943, when Estonia was occupied by the Germans, started to study at Tartu University the same year, but left for Finland to join the Estonian regiment of the Finnish army. On returning to Estonia, he tried to continue his studies but was interrupted by KGB imprisonment (1945–1946) and dismissal from the university (1949). He succeeded, however, in finishing university in 1956 in Finno-Ugric languages, and immediately started to work as a freelance writer and translator. Later he was a teacher at different schools, and from 1979 to 1982 he was the director of the translation unit of the Univer-

sity of Tartu. In 1989 he became the first editor-in-chief of the (re)founded periodical *Akadeemia*, a monthly of the Tartu branch of the Estonian Writers' Union. *Akadeemia* addresses all branches of science and the humanities, from philosophy and theology to the natural sciences, with a certain stress on the humanities and social sciences. He retired from this position in 2001.

Collections of poems: *Samarkandi vihik* (Samarkand notebook, 1962), *Aomaastikud* (Landscapes at Daybreak, 1962), *Järvemaastikud* (Lake Landscapes, 1968), *Klaasmaastikud* (Glass Landscapes, 1971), *Paani surm ja teisi luuletusi* (Pan's Death and Other Poems, 1976), *Kuldne Aphrodite ja teisi luuletusi* (Golden Aphrodite and other Poems, 1986), *Haukamaa laulud* (Songs of Haukamaa, 1999). Essays and literary Criticism *Maavallast ja maailmakirjandusest* (About our Native Land and World Literature, 1984), *Kolm Lydiat* (Three Lydias, 1998).

Kaalep was one of the innovators in Estonian poetry in the late 1950s and early 1960s, and one of the first poets to use free verse. He has also introduced different new and complicated forms into Estonian poetry, such as the Japanese *haiku* and *tanka*, and numerous classical patterns from Greek and Latin poetry. He is regarded as a master of the flawless form and the intellectual poem. He has also written three plays (staged in 1965, 1967 and 1979, but only one has been printed in an exile journal). However, his most important impact on contemporary Estonian poetic culture lies in his activity as a translator of poetry. He has translated principally French, Spanish and German poetry, but has brought poems from over twenty other languages, including classical Greek and Latin and oriental languages, to the Estonian reader. This activity, his essays and criticism and the fact that he, as the editor, made the journal *Akadeemia* into the most distinguished, renowned, intellectual and admired Estonian periodical, have earned him the nickname Praeceptor Estoniae. | CORNELIUS HASSELBLATT

## Translations

In Esperanto: ESP

In Hungarian: EH, EK

In Latvian: CK

In Russian: *Земные пейзажи* (Moscow 1976, transl. by Svetlan Semenenko); AEP, AEPa, SD

Kaalep's poetry has been translated into English, French, German, Italian and Polish (published in periodicals and anthologies).



## Criticism

Victor Terras, [Review of *Kuldne Aphrodite ja teisi luuletusi*], *WLT*, vol 61, no 1, 1987, p 130; Mati Unt, 'Polyglott, Indianer, Lehrer', *Estonia*, 1998, no 2, pp 46–49; Arne Merilai, 'Hyvänmakuinen Ain Kaalepi', in: *Ajan arvot & sankari* (Helsinki 1995), pp 219–229.



## Kajokas, Donaldas | LT | (\*13.6.1953 Prienai)

Poet and essay writer, one of the most outstanding creators of minimalist poetry oriented towards the Oriental tradition; a laureate of the Lithuanian National Prize (1999) and the winner of other awards.

In 1975, Kajokas graduated from Kaunas Physical Culture Institute and for a while worked as a calisthenics coach. He also worked at the Museum of Lithuanian Literature, and later on the editorial board of the literary monthly *Nemunas*, which he has been doing since.

He has published seven poetry collections, *Žeme kaip viršūnėmis* (On the Ground as on Summits, 1980), *Lapkritis veidrodyje* (November in a Mirror, 1985), *Tylinčiojo aidas* (The Echo of the Silent One, 1988), *Žuvusi avis* (The Perished Sheep, 1991), *Drabužėliais baltais* (In White Clothes, 1994), *Mirti reikia rudenį* (Autumn is the Time for Dying, 2000), *Karvedys pavargo nugalėti* (The Soldier is Tired of Victories, 2005), the essay collections *Komentarai* (Commentaries, 1990), *Dykinėjimai* (Idle Hours, 1999), and the philosophical intertextual novel *Kazašas* (2007). In 1997 the poetry selection *Meditacijos* (Meditations), and in 2002 the collection of prose and essays *Lietaus migla Lu kalne* (Rainy Mist on Lu Mountain) were published. Together with the photographer Romualdas Rakauskas he published the book *Sąskambiai: 1+2* (Consonances: 1+2, 2008).

He embarked on his poetic path with concrete, material and somewhat ironic poems (*Žeme kaip viršūnėmis*); later the poetic suspense developed in the field of tensions of Western Christian and

Oriental traditions. The view of a poem is succinct, laconic and ambiguous; its composition is precise. The poet tries to observe the world intensely, to see its tiniest details, and to focus, in a meditative manner, on what might look like a trifle. This is how the moment of enlightenment is achieved. The poetic image breaks down, thus leaving space for pauses. Gradually, the intonations of weariness and sadness grow stronger, and more questions appear than answers. Kajokas copies the structure of the haiku, writes rubáiyáts, and parabolic poems in prose. He has written the poems *Sordidus* and *S. Bachas. Mišios si minor* (S. Bach. Mass in B minor), which, unlike his meditative poetry, abound in images of darkness and despair. His essays rest on a broad context of philosophical thought; he speaks of the unity of the world, the beauty of the moment, the meaning of a human being in the world, and reveals the paradoxes of life. As in his poetry, there is a dialogue between the Western and Oriental traditions. | DONATA MITAITE

## Translations

In Belarusian: LPa

In Bulgarian: ASLP; *Литературен вестник*, 2007, no 12 (transl. by Aksiniya Mikhailova)

In English: CLP, 5NWP, LIHOW, RA, 12LP; *CimarronR*, 1993, no 3 (transl. by Jonas Zdanys), *Vilnius*, Winter 1995 (transl. by Antanas Danielius), *PDR* 2004 (transl. by Zdanys), *VilniusR*, no 22, 2007 (transl. by Laima Sruoginis)

In Finnish: RJ

In French: VPLA

In Georgian: TLP

In German: 12LP, VLP, *Lichtungen*, no 100, 2004 (transl. by Markus Roduner)

In Hungarian: MN, 2004, no 12 (transl. by Gábor Nagy)

In Italian: MPLSN(2), QNSE

In Latvian: *Karogs*, 2005, no 7 (transl. by Pēters Brūveris)

In Polish: KW, SM; *Tyżnik*, 2005, no 10/12 (transl. by Jagoda Ragoża), *Lithuania*, 2001, no 1 (transl. by Alicja Rybalko), *Znać Wilii*, 2005, no 1 (transl. by Magdalena Mieczkowska)

In Russian: 12LP; *Вильнюс*, 1992, no 6 (transl. by Mikhail Dvinsky) and no 171, 2006 (transl. by Vitaly Asovsky)

In Spanish: *Salina*, no 13, 1999 (transl. by Birutė Ciplijauskaitė)

In Swedish: LD

## Criticism

Rimvydas Šilbajoris, [Review of *Dykinėjimai*], *WLT*, vol 74, no 2, 2000, pp 106–107; Audinga Peluritytė, 'Through the Drizzle', *VilniusR*, no 13, 2003, pp 86–88; Romas Daugirdas, 'A Tempered Dotted Line', *VilniusR*, no 18, 2005, pp 81–82; Jan Peter Locher, 'Aspekte der záměrenost, d.h. Poetischer Ortung von Bedeutungstiftung in Texten von Donaldas Kajokas, Volodymyr Kaška und Antonín Bajaja', in: Thomas Bruns and Henrieke Stahl (eds.), *Sprach–Literatur–Kultur: Studien zur slavischen Philologie und Geistesgeschichte; Festschrift für Gerhard Ressel zum 60. Geburtstag* (Frankfurt am Main 2005), pp 385–396.



**Kallas, Aino Julia Maria** | EE | (née Krohn, \*2.8.1878 Kiiskilä, Viipuri, Finland [now Vyborg, Russia], †9.11.1956 Helsinki, Finland) Finnish-born writer who composed the majority of her works on subjects related to Estonia.

Kallas was a daughter of Julius Krohn, professor of folklore at Helsinki University. In 1900 she married the Estonian folklorist Oskar Kallas. Up to 1903 she lived in St Petersburg, and after that (1903–1918) in Tartu, where she came into contact with the Young Estonia movement. Due to the diplomatic career of her husband, she resided in Helsinki (1918–1922) and in London (1922–1934). During her London period, she gave numerous lectures on Estonian culture and was highly appreciated as a prose writer by English critics (her three books, translated into English by Alex Matson, received about 100 reviews). From 1934 to 1944 she lived in Tallinn, in 1944 she migrated to Sweden, and moved to Finland in 1953.

Kallas' oeuvre constitutes a kind of bridge between Estonian and Finnish culture. Although she wrote in Finnish (except some later pieces composed simultaneously in Estonian), her works are anchored in the experience of Estonia. Practically all of her prose works were translated (mainly by Friedebert Tuglas) right after their first publication in Finnish. Her two essayistic books, *Tähtenlento* (The Flight of the Star, 1915) on the life of Lydia Koidula, and *Nuori Viro* (Young Estonia, 1918), have become a substantial part of the history of Estonian literary criticism.

Kallas was a psychologically perceptive writer, who depicted in her stories the conflicts between a strong personality and destiny, between individual freedom and social structures. Except for the two collections of stories *Kulua ja kevättä* (Fog and Spring, 1899), and *Seitse mää* (Seven Stories, 1914), and the two novels, *Kirsti* (1902) and *Katinka Rabe* (1920), she drew her subjects from the historical as well as contemporary background of Estonia. A development can be traced from the realistic prose

works represented by the collections *Meren takaa 1–11* (From beyond the Sea 1–11, 1904–1905) and the novel *Ants Raudjalg* (1907), through the impressionistic and symbolic pursuits displayed in the collections *Lähtevien laivojen kaupunki* (The Town of Departing Ships, 1913) and *Vieras veri* (Foreign Blood, 1921), to the so-called prose ballads, which are viewed as her masterpieces, *Barbara von Tisenhusen*, 1923, *Reigin pappi* (The Vicar of Reigi, 1926), *Sudenmorsian* (The Wolf's Bride, 1928), and *Pyhän Joen kosto* (The Revenge of the Holy River, 1930). Fusing together motifs from historical documents and folklore, and casting her narratives in the archaic form of ancient chronicles, Kallas created in these ballads stylistically refined texts on the theme of forbidden love. During the years 1948 to 1951 she published three additional collections of stories. Kallas also wrote five collections of poems, *Lauluja ja Balladeja* (Songs and Ballads, 1897), *Suljettu puutarha* (The Closed Garden, 1915), *Kuoleman joutsen* (The Swan of Death, 1942), *Kuun Silta* (The Moon's Bridge, 1943), and *Polttoroviolla* (On the Pyre, 1945), the collection of essays *Löytöretkillä Lontoossa* (On Travels in London, 1944), two travel books, *Langatonta Sähköä* (A Sheaf of Light, 1928), and *Marokon lumioissa* (Under the Spell of Morocco, 1931), and several plays (in the 1930s) based on her earlier prose works, and memoirs. Between 1952 and 1956 she published, in five volumes, her diaries from the period 1897–1931. | REIN UNDUSK

### Translations

- In Dutch: *Doodende liefde* (Amsterdam 1929, transl. by Herman Hana), *Het witte schip* (Amsterdam 1931, transl. by Eugenie Meyer)
- In English: *Eros the Slayer* (London; New York 1924, transl. by Alex Matson); *The White Ship* (London; New York 1924, introd. by John Galsworthy, transl. by Matson), *The Wolf's Bride* (London 1930, transl. by Matson and Bryan Rhys), *Bathsheba of Saaremaa* (London 1934, transl. by Matson, in *Eight New One Act Plays*); *Three Novels* (Helsinki 1975, transl. by Matson)
- In French: *La Fiancée du Loup* (Paris 1990, transl. by Françoise Arditti)
- In German: *Der tötende Eros* (Cologne 1929, transl. by Rita Ohquist), *Sankt Thomasnacht* (Munich 1935, transl. by Ohquist)
- In Hungarian: *Tisenhusen Borbála* (Budapest 1924, transl. by Bán Aladár), *Töviskoszorú* (Budapest 1924, transl. by Aladár), *A Farkasmenyasszony* in: *A Farkasmenyasszony: Klasszikus Finn Kisregények* (Budapest 1923, transl. by C. Varga, ed. by Sára Karig)
- In Italian: *Il pastore di Reigi* (Milan 1934, transl. by Paola Faggioli), *La sposa del lupo* (Milan 1934, transl. by Faggioli)



In Russian: *Избранное* (Moscow 1988, foreword by August Eelmäe)

In Swedish: *De farande skeppens stad* (Borgå 1915, transl. by Holger Nohrström), *Bortom havet* (Helsingfors 1920, transl. by Ragnar Ekelund); *Barbara von Tisenhusen* (Helsingfors 1924, transl. by Bertel Gripenberg), *Vargbruden* (Stockholm 1936, transl. by Gripenberg); EB

## Criticism

Kai Laitinen, *Finnlands moderne Literatur* (Hamburg 1969); George Kurman, *Literatures in Contact: Finland and Estonia* (New York 1972); Laitinen, *Aino Kallas 1897–1921* (Helsinki 1973); Idem, *Aino Kallaksen maailmaa* (Helsinki 1978); Idem, *Aino Kallaksen mestaruudet*, (Helsinki 1995); Idem, 'Aino Kallas und die baltische Geschichte', in: *Literatur und Geschichte* (Tampere 1989), pp 110–117; Kukku Melkas, 'Uncontrollable Places: Negotiations of Gender and Space in Aino Kallas's "The Wolf's Bride"', in: Sirpa Leppänen and Joel Kuortti (eds.), *Inescapable Horizon: Culture and Context* (Jyväskylä 2000), pp 72–86; Leena Kurvet-Käosaar, 'Representations of Woman Writer's Identity in "A Writer's Diary" of Virginia Woolf and the Diaries of Aino Kallas', *Interlitteraria*, no 6, 2001, pp 284–300; Maarit Leskelä-Kärki, 'Towards a Cultural History of Sisterhood: The Lives and Writings of the Krohn Sisters', in: Eva Helen Ulvros (ed.), *Kön, makt och våld* (Göteborg 2003), pp 131–139; Leena Kurvet-Käosaar, 'Claiming and Disclaiming the Body in the Early Diaries of Virginia Woolf, Anaïs Nin and Aino Kallas', *Feminismo/s*, no 4, 2004, pp 69–84; Idem, 'Maternal Spaces in the Diaries of Aino Kallas, Virginia Woolf and Anaïs Nin', *Interlitteraria*, no 10, 2005, pp 260–278; Idem, 'Tracing Desire in the Diaries of Virginia Woolf, Aino Kallas and Anaïs Nin', in: Sabine Coelsch-Foisner and Wolfgang Görttschacher (eds.), *Fiction and Autobiography: Modes and Models of Interaction*, vol 3 (Frankfurt am Main 2006), pp 27–40; Maarit Leskelä-Kärki, 'Constructing sisterly relations in epistolary practices: The writing Krohn sisters (1890–1950)', in: NORA, life-writing special issue, 2007, no 1, pp 21–34; Kukku Melkas, 'A Struggle for Knowledge: The historical novel and the production of knowledge. Gender and Genre in Aino Kallas's Eros the Slayer-trilogy', in: Päivi Lappalainen and Lea Rojola (eds.), *Women's Voices: Female Authors and Feminist Criticism in the Finnish Literary Tradition*, Studia Fennica Litteraria 2, 2007, pp 53–69.



**Kalmus, Ain** | EE | (real name Evald Mänd, \*8.6/26.5.1906 Hiiumaa, †15.11.2001 Amherst, USA)  
An author who added a new thematic angle to Estonian literature by writing religious historical

novels, which have a strong psychological emphasis and which observe complicated historical breaking points through the searches and sufferings of the individual.

Ain Kalmus received a theological high school education from the Baptist Theological Seminary in Keila from 1925 to 1929. Then he worked as a mariner and continued his studies in 1931. He graduated with a bachelor's degree from Andover Newton Theological School in the USA and worked as a Baptist minister in Tartu, Tallinn and other places, beginning in 1935, and also edited a religious youth magazine. Kalmus fled to Sweden in 1944 and travelled on to the USA in 1946. He was a minister in Rockport, and after 1954 in Amherst. Kalmus received a doctor of theology degree from the Andover Newton Theological School in 1974 and was also employed by the school as a lecturer.

Kalmus' first books of stories and sermons were published by a religious publishing house. The novel *Soolased tuuled* (Salt Winds, 1942 in a newspaper, 1944 as a book) describes the life of the coastal people on the island of Hiiumaa, *Õõ tuli liiga vara* (Night Came Too Soon, 1945) the journey of war fugitives, *Kaarnakünka* (Raven Hill, 1946) the battles of guerrillas, *Kodusadama tuled* (The Lights of the Home Harbour, 1947) the sea life of a coastal boy, and *Hingemaa* (The Soul Land, 1948) the life of Estonians in America during the first decades of the 20th century. Kalmus' main works are his two Christian historical trilogies. The first trilogy, *Prohvet* (The Prophet, 1950), *Tulised vankrid I–II* (Burning Wagons, 1953) and *Juudas* (Judas, 1969), treats the history of religion. Kalmus' other trilogy illustrates the Christianisation of Estonians: the novels *Jumalad lahkuvad maalt* (The Gods are Leaving the Country, 1956), *Toone tuuled üle maa* (The Underworld Winds Travel the Land, 1958), and *Koju enne õhtut* (Going Home Before Night Falls, 1964) describe the conquering and Christianisation of Estonians between 1170 and 1230. Kalmus published the novel *The World is my Home* (1952) and the book of biblical short stories *Men of Tomorrow* (1958) in English. He also published the book of poetry *Luuletused* (Poems, 1981) and a series of memoirs.

Kalmus is first and foremost known for the psychological depiction of characters from the history of religion, and for illustrating Estonian history from Christian and psychological perspectives.

His novels contrast society and the individual, whose pursuit of eternal values and intensely ethical behaviour collide with a narrow-minded society. Kalmus emphasises the psychological pain of his characters. For example, in the novel *Juudas*, where the story of the crucifixion of Christ is expressed from the point of view of Judas, Judas and Jesus are two highly human characters suffering from loneliness and anguish. Kalmus' Judas is a hesitant searcher who does not understand the motives for his own actions. Judas and Jesus are mirror images, and similar in many aspects; they suffer for their people. Judas is the secular side of Jesus: Judas desires freedom for the people, while Jesus is looking for the Kingdom of God.

Kalmus' trilogy on Estonian history focuses on the clash between Christianity and paganism and on the internal conflict between religious and tribal feelings among the Estonians who converted to Christianity at the end of the 12th and 13th centuries. The central characters of Kalmus' trilogy are those Estonian men who search for a more profound meaning to their lives and turn to Christianity. But coming to religion is a painful process in the trilogy. It is a journey full of doubts, and what makes accepting Christianity especially difficult is the violent imposition of religion and the taking away of the freedom of the land in the name of bringing a new faith. Every free man confronts the loss of freedom eagerly and courageously. Kalmus' trilogy added a new and intriguing aspect to literary interpretations of Estonian history. | EPP ANNUS

#### Translations

In Danish: *Natten kom for tidligt: Fortælling fra Estland* (Copenhagen 1946, transl. by Harald P. Madsen), *Den troløse* (Copenhagen 1956, transl. by Kristen and Poul Hoffmann)

In English: *The Unfaithful* (Philadelphia 1954), *The World is My Home* (New York 1952)

In German: *Die Ehe des Propheten* (Zürich 1957, transl. by Hans Wagner)

In Norwegian: *Natten kom for tidlig: Fortelling fra et okkupert land* (Oslo 1946, 1972, transl. by Ruth Nissen-Drejer)

In Russian: *Иуда* (Tallinn 2000, transl. by Olga Nael, afterword by Toomas Haug)

In Swedish: *Natten kom för tidigt: Berättelse från ockuperat land* (Stockholm 1945, 1946); *Nu måste människorna vara starka* (Stockholm 1946)



**Kangro, Bernard** | EE | (\*18.9.1910 Võrumaa, South Estonia, †25.3.1994 Lund, cremated at the North Cemetery of Lund) Poet, prose writer, literary scholar, essayist and editor, the most productive Estonian exile writer of the generation which received its education in independent Estonia, and an influential publisher and editor. He received the Hendrik Visnapuu Literature Award on five occasions, was an honorary member of the Estonian Writers' Union, received an honorary doctorate from the University of Tartu in 1990, and was made an honorary member of the Estonian Literary Society in 1993.

Bernard Kangro studied literature, Estonian language, philosophy and folk poetry at the University of Tartu, defended his MA in philology with the thesis *A History of the Estonian Sonnet* (1938), and, along with many other students of the humanities, belonged to the *Veljesto* student society. Kangro published his poems in the anthology *Arbujad* (1938) and later was the most active recorder of the life and ideas of this circle of writers in his memoirs as well. His academic career and research on the history of the Estonian novel was stopped by World War II; he worked as a playwright in the *Vanemuine* theatre in Tartu from 1943 to 1944, fled to Sweden through Finland in September 1944, and worked in the Värmland Museum in Carlstadt in 1945, and in the art museum of the University of Lund, beginning in 1946. He founded the culture magazine *Tulimuld* (Scorched Earth) in 1950, which was published until 1993; he was one of the founders of the most important exile publishing house, Eesti Kirjanike Kooperatiiv (The Estonian Writers' Cooperative), in 1950, running it as the chief executive until the end of his life.

Books of poetry: *Sonetid* (Sonnets, 1935), *Vanad majad* (Ancient Houses, 1937), *Reheahi* (Corn-Drying Kiln, 1939), *Põlenud puu* (Burnt Tree, 1945), *Pühapäev* (Sunday, 1946), *Seitsmes öö* (The Seventh Night, 1947), *Tulease* (The Hearth, 1949), *Veebruar*



(February, 1951), *Eikellegi maa* (No Man's Land, 1952), *Suvihari* (Midsummer, 1955), *September* (September, 1964), *Varjumaa* (Land of Shadows, 1966), *Puud kõnnivad kaugemale* (Trees Walk Farther, 1969), *Allikad silla juures* (Springs by the Bridge, 1972), *Merevalgus. Tuuletund* (Sea Light. The Hour of the Wind, 1977), *Tuiskliiv. Talvereis* (Windblown Sand. Winter Journey, 1985), and *Hingetuisk. Jääminek* (Soulstorm. Ice Run, 1988). Selections and collections: *Ajatu mälestus* (Timeless Memory, 1960, compiled by Ivar Ivask), a collection of poems compiled by the author, *Süda ei põle ära* (The Heart does not Burn out, 1989), and collections of all the poems that had appeared in print, *Minu nägu* (My Face, 1970) and *Kogutud luuletusi I–II* (Collected Poems, 1990–1991); selections published in Estonia: *Võõramaa õhtu* (A Night in a Foreign Land, 1966, compiled by Jaan Kross), and *Kojukutsuv hääl* (A Voice Calling Home, 2000, compiled by Oskar Kruus). Novels: *Igatsetud maa* (The Longed-For Land, 1949), *Kuma taevarannal* (Glow on the Horizon, 1950), *Peipsi* (Lake Peipus, 1954), *Taeva võtmed* (Keys to Heaven, 1956), *Sinine värav* (The Azure Gate, 1957), the Tartu series *Jäälätteid* (Icy Fountains, 1958), *Emajõgi* (The Emajõgi River, 1961), *Tartu* (Tartu, 1962), *Kivisild* (The Stone Bridge, 1963), *Must raamat* (The Black Book, 1965), *Keeristuli* (Whirlfire, 1969), the Joonatan trilogy *Joonatan, kadunud veli* (Joonatan, the Missing Brother, 1971), *Öö astmes x* (Night to the Power of x, 1973), *Puu saarel on alles* (The Tree on the Island is still there, 1973), *Kuus päeva* (Six Days, 1980) and *Seitsmes päev* (The Seventh Day, 1984), the autobiographical novel *Kipitai* (1992), the book of essays *Härjanädalate aegu* (During the Ox Weeks, 1994), the posthumously published diary novel commenting on the Tartu series *Üks sündmusteta suvi* (An Uneventful Summer, 1998), the collection of short stories *Sinised mesilased* (Blue Bees, 1987), and the selection of plays *Merre vajunud saar* (The Sunken Island, 1968). Literary research and essays on the history of literature: *Eesti soneti ajalugu* (A History of the Estonian Sonnet, 1938), *Häitsemehi ja pärlipüüdjaid I–II* (Bards and Pearl Divers, 1978, 1987), *Arbujad* (Logomancers, 1981), *Arbujate kaasaeg* (The Time of Logomancers, 1983), and *Kirjad romaanist* (Letters on the Novel, correspondence with Karl Ristikivi, 1985), the historical overviews *The Face of Estonia/Estlands ansikte* (1961), *Universitas Tartuenssis* (1970) and *Eestlased Rootsis/Ester i Sverige* (Estonians in

Sweden, 1976); all the bibliographies of the exile literature compiled and published after 1953 were gathered into *Eesti kirjakuulutaja eksiilis* (An Estonian Writer in Exile, 1989). Kangro wrote prefaces to Estonian literary classics, and participated in the publishing of histories of literature and culture.

Kangro began with highly formal nature sonnets, where, in addition to the dominant botanical motifs, mysticism, ancient beliefs and family customs increasingly appeared. The poetry of the 1940s and 1950s describes, like a poetic diary, the moods and disappointments of an exile, and the nostalgia for the lost homeland. Kangro's later poetry, which also includes longer epic cycles, is dominated by associative and paradoxical free verse, which reflects a world-view without illusions and has more and more references to human life as an endless odyssey. In his prose, which had its beginning in the second half of the 1940s, Kangro at first wrote only two realist novels, which were panoramic epics on the prologue and epilogue of the Estonian statehood that he was planning to create, but at the end of the 1950s he became one of the most important exile innovators of the novel, besides Karl Ristikivi. A proof of the ambitions of Kangro is his *Taeva võtmed* (Keys to Heaven), an attempt to write a sequel to Anton Hansen Tammsaare's classic novel *Põrgupõhja uus Vanapagan* (The Misadventures of the New Satan). Kangro was the first to depict the meeting of home and exile Estonians, in his novel *Sinine värav* (The Azure Gate), but his masterpiece is the six-volume Tartu series, where the author's dream-like memories of prewar student life are structured by means of different viewpoints, mythological motifs, and numerous allusions to world literature. An imaginary continuation to this is the dream-like journey home of the Joonatan trilogy, with the contrast between its overall poetic mood and a clear political opinion on authoritarian society and foreign power. His later prose takes us farther back in history in the novel *Kuus päeva* (Six Days), written as a confession of the 13th-century archbishop of Lund, Andreas Sunesen. All Kangro's literary creation reflects Arthur Schopenhauer's subjective idealistic theory, which the writer himself stressed, of the world as an imaginary realm created by the will of people. Kangro's essays on literature, largely resembling memoirs, mostly record the writers of his own generation, particularly those of the Arbujad group. | JANIKA KRONBERG

## Translations

In English: *Earthbound* (Lund 1951, transl. by William Kleesman Matthews); AMEP, 'CEEP, EPI

In Finnish: *Liekehtivä jalki* (Jyväskylä 1956, transl. by Lauri Kettunen); NR

In German: *Flucht und Bleibe* (Lund 1954, transl. by Hermann Stock); AED, ELY, WKH

In Hungarian: EH, EK

In Latvian: *Zilie vārti* (Minneapolis 1958, transl. by Zane Zemdega)

In Russian: AEP

In Swedish: 'OSVS

## Criticism

Rutt Hinrikus and Janika Kronberg, [Review of Collected Poems, vol 1 and 2], *ELM*, Spring 1996, p 15; Andres Ehin, 'Naturen i den estniska poesin: Från animism och panteism till zenduddhism', *Ariel*, 2001, no 4/5, pp 25–51.



**Kanovičius, Grigorijus** | LT | (*Russian* Григорий Канович; real name Yakov; \*18.6.1929 Jonava) Writer, playwright and scriptwriter, he belongs to Lithuanian, Russian and Jewish literatures. In over ten novels written in Russian he has given a sense to the historical fate of Lithuanian Jews, and is sometimes called the last classic of Soviet Jewish literature. He is a member of the Lithuanian Writers Union, and Israel and Russia PEN clubs. A winner of National Prize of Literature of Lithuania (1989) and other awards.

In 1953, Kanovičius graduated from Vilnius University, where he studied the Russian language and literature; he worked at the Institute of the Lithuanian Language and Literature and at the Lithuanian Film Studio; he was the chairman of the Community of Lithuanian Jews and a member of the Sajūdis board. In 1993 he left for Israel, and at present lives and writes in Bat-Yam.

Kanovičius made his debut as a poet in 1954. In Lithuanian, he has published the selections of caricatures, epigrams and parodies *Linksma akim* (With a Merry Eye, 1964) and *Nuogi Olimpe* (Naked

in Olympus, 1981). He wrote some works for children, and later focused on dramatic works for cinema and theatre (over 30) and large works of prose. He is best known as a prose writer who writes in Russian about the fate of Lithuanian Jews (all his novels were translated into Lithuanian by Feliksas Vaitiekūnas). He has published the trilogy of novels *Svechi na vetru* (Candles in the Wind) *Ptitsy nad kladbishchem* (Birds above the Cemetery, 1974) and *Blagoslovi i listya i ogon'* (Bless the Leaves and the Fire, 1977), and *Kolybel'naya snezhnoi babe* (A Lullaby to the Snow Woman, 1979), the novels *Slezy i molitvy durakov* (Tears and Prayers of Fools, 1983), *I net rabam raya* (There is No Paradise for Slaves, 1985), *Kozlenok za dva grosha* (A Twopenny Kid, 1987), *Ulybnis' nam, gospodi* (Smile Upon Us, Lord, 1991), *Ne otvrat' litsa ot smerti* (Turn not Your Face from Death, 1992) and *Park zabytykh yevreev* (The Park of Forgotten Jews, 1997), the selection of short and long short stories *Prodavets snov* (The Dream Seller, 2005), and others. Kanovičius has translated into Russian works by Jonas Avyžius, Bronius Radzevičius, Balys Sruoga and others.

The trilogy *Svechi na vetru* depicts the life of the Lithuanian Jews before and during World War II; in other novels (*Slezy i molitvy durakov*, *I net rabam raya*, *Ne otvrat' litsa ot smerti*, *Kozlenok za dva grosha*), the time line is moved back to the 19th century and the main focus falls on issues of the 'residential zone'. Intonations of sadness grow stronger in his later works. The novel *Park zabytykh yevreev* sounds like a requiem to the dying Jews or those leaving Vilnius; in the novella *Liki vo t'me* (Faces in the Twilight, 2002) the writer opens an unknown page in the life of Jews, that of exile to Kazakhstan, while the collection of novellas and short stories *Stranstviya vdovtsov* (Wanderings of the Widowers, 2004) shows the spiritual states of older-generation Litvaks in the post-Soviet or émigré time. The Lithuanian provincial town of Miškiniai is the main space in Kanovičius' novels. It is a reduced projection of the whole world, and in its function can be compared to Faulkner's Yoknapatawpha.

The cemetery, one of the writer's central topographic and poetic images, turns into the metaphor of a capacious depository of memory and time. Yet the philosophical meaning of his works is not limited to the perpetuation of the Litvaks' historical fate. On the basis of the nation's memory, Kanovičius creates an artistic world, the aim of which, in his words, 'has always been to give hope



to the human of today without asking under what roof he was born or where he has come from.' The most diverse personages represent the most diverse types of human nature, although, at the same time, the specific colouring of the Litvaks' character is maintained. Kanovičius succeeds in not slipping into the apologetics of his nation; he does not shun the painful issues of denationalisation, the disowning of values and political collaboration.

His novels merge into cycles that acquire the traits of sagas; the layer of Jewish culture is interpreted resorting to abundant biblical parallels, and sometimes Kanovičius' work is called the Genesis of Litvaks. The writer's manner of depiction is akin to magical realism; there is suspense between realism and conditionality (the characters' dreams, forebodings, unexplained actions). Kanovičius' style is characterised by a fusion of the epic and the lyric; not alien to it are humour, irony, and even satire, and above all, a wise and discreet narrator who inconspicuously shifts from the personages' monologues or dialogues to free indirect speech, thanks to which the depicted world is seen, simultaneously, both from the outside and the inside. The production of *Smile Upon us, Lord* (1994) based on the Kanovičius' novels is one of the best at the Lithuanian National Theatre, and was one of those for which its director Rimas Tuminas was awarded the Lithuanian National Prize). | LORETA MACIANSKAITE

### Translations

- In Czech [Kanovič]: *Až uvidím hvězdy* (Prague 1963, transl. by Jaroslav Hulák), *Slzy a modlitby bláznů* (Prague 1987, transl. by Jana Mertinová), *Nevejdou otroci do ráje* (Prague 1992, transl. by Mertinová), *Kůzle za dva groše* (Prague 2001, transl. by Mertinová)
- In English [Kanovich]: *Candles in the Wind* (Toronto 2001); *Vilnius*, Spring 1995 (transl. by Aldona Matulytė)
- In German [Kanowitsch] (all transl. by Waltraud Ahrndt): *Kerzen im Wind* (Berlin 1984, 1993), *Tränen und Gebete der Einfältigen* (Berlin 1985, 1992), *Skaven winkt kein Paradies* (Berlin 1987), *Ein Zicklein für zwei Groschen* (Berlin 1993)
- In Hebrew: *Ein ganedin le ovadim* (Tel-Aviv 1995), *Gdi be shnei zuzim* (Tel-Aviv 1995)
- In Hungarian [Kanovics]: *Gyertyák a szélben* (Budapest 1983, transl. by János Árvay), *A bólordok könnyei és imái* (Budapest 1990, transl. by Árvay), *Félpénzen vett gödölye* (Budapest 1994, transl. by Endre Bojtár; Budapest 2000, transl. by Erna Páll); LMLD
- In Polish [Kanowicz]: *Świece na wietrze* (Warsaw 1983, 1987, transl. by Aleksander Bogdański), *Łzy i modlitwy głupców* (Warsaw 1985, 1989, transl. by Bogdański), *Koziołek za dwa grosze* (Sejny 1994, transl. by Bogdański), *Nie odwracaj twarzy od śmierci* (Sejny 2001, transl. by Bogdański), *Park niepotrzebnych Żydów* (Sejny 2005, transl. by Bella Szwarcman-Czarnota)

### Criticism

Ladislav Zadražil, 'Zpráva o konci světa', *Literární noviny*, 2002, no 36; Vitaly Asovsky, 'A Hardly Audible Echo', *Vilnius*, Spring 1995, pp 80–82; Christina Parnell, 'Images of Jewish Identities in Lithuanian Literature of the Twentieth Century: Grigorii Kanovich and Markas Zingeris', *East European Jewish Affairs*, vol 38, no 2, 2008, pp 169–183; Helga Conrad, 'Grigori Kanowitsch: Kerzen inm Wind', *Weimarer Beiträge*, vol 32, no 1, 1986, pp 124–133; Ulrich Schmid, 'Ein Requiem auf das jüdische Leben: Ein Roman von Grigori Kanowitsch', *Neue Zürcher Zeitung*, 26.7.1993; Christina Parnell, 'Auf der Suche nach dem Raum für die Seele', in: Renate Hansen-Kokorua and Angela Richter (eds.), *Mundus narratus: Festschrift für Dagmar Burkhart zum 65. Geburtstag* (Frankfurt am Main; Berlin; Paris; New York 2004), pp 161–175; Idem, 'В поисках приюта для души', *FrauenLiteraturGeschichte*, vol 18, 2004, p. 171–195; Берл Ройзен, 'Вкус еврейской слезы и звук еврейской молитвы', *Еврейский камертон*, 6.12.1996; Юрий Каменский, 'Правду, и только правду: О прозе Григория Кановича', *Иерусалимский журнал*, no 17, 2004.



### Kaplinski, Jaan | EE | (\*22.1.1941 Tartu)

One of Estonia's most talented poetic voices. He was one of the leading figures of the Estonian poetry renewal of the 1960s, and is nowadays an internationally renowned essayist and poet. Kaplinski has repeatedly been listed among the official candidates for the Nobel Prize in Literature. He has been awarded several national and international prizes, among them the Prix Max Jacob in 2003, the prize of the Baltic Assembly in 1997, and the Juhan Liiv Poetry Award in 1968. In 1997, he was awarded the IV Class Order of the National Coat of Arms. Throughout his writings, Kaplinski has persistently sought for alternatives for Western, urban civilisation and the contemporary fascination with technological progress. The quest for a harmonious relationship with nature has largely been inspired by his involvement with Eastern philosophies.

Kaplinski studied French philology and linguistics at Tartu University. He has worked as a researcher in linguistics, as a sociologist, an ecologist, the literary manager of the Ugala theatre, and as a transla-

tor from several languages into Estonian. He has also lectured on the history of Western civilization at Tartu University. During perestroika and the Estonian national revival, he was active as a journalist both at home and abroad; from 1992 to 1995, he served as a member of the Estonian Parliament (Riigikogu). At present he is a freelance writer, and a member of several learned societies and the Universal Academy of Cultures, headed by Elie Wiesel.

Collections of poems: *Jäljed allikal* (Traces at the Spring, 1965), *Kalad punuvad pesi* (Fish Nestle, 1966), *Tolmust ja värvidest* (From Dust and Colours, 1967), *Valge joon Võrumaa kohale* (A White Line above the County Võru, 1972), *Ma vaatasin päikese aknasse* (I Looked into the Sun's Window, 1976), *Uute kivide kasvamine* (The Growing of New Stones, 1977), *Raske on kergets saada* (It is Difficult to Become Light, 1982), *Tule tagasi helmemänd* (Come Back Amber Pine, 1984), *Õhtu toob tagasi kõik* (Evening Brings Everything Back, 1985), *Hinge tagasitulek* (The Return of the Soul, 1990), *Tükk elatud elu. Tekste 1986–1989* (A Piece of Life Lived. Texts 1986–1989, 1991), *I am the Spring in Tartu and Other Poems* (written in English, 1991), *Mitu suve ja kevadet* (Several Summers and Springs, 1995), and *Öölinnud. Öömõtted. Yölintuja, yöajatuksia. Luuletusi 1995–1997* (Night Birds. Night Thoughts. Poems 1995–1997, 1998). Collections of selected poems: *Käoraamat. Luulet 1956–1980* (Gymnadenia. Poems 1956–1980, 1986), and *Kirjutatud. Valitud luuletused* (Written. Selected Poems, 2000), *Sõnad sõnatusse* (Words into Wordlessness, 2005), *Vaikus saab värvideks: 1955–2005* (Silence Turns Into Colour, 2006). Collections of children's verse: *Kuhu need värvid jäävad* (Where do the Colours Flee, 1975, together with Tiia Toomet), *Jänes* (Hare, 1980), and *Jalgrataste talveuni* (The Hibernation of Bikes, 1987); popular science books for children: *Kes mida sööb, kes keda sööb* (Who Eats What, Who Eats Who, 1977), and *Udujutt* (Fog Story, 1977). Essay collections: *Poliitika ja Antipoliitika* (Politics and Antipolitics, 1992), *Teekond Ayia Triadasse* (Journey to Ayia Triada, 1993), *See ja teine* (This and That, 1996), *Võimaluste võimalikkus* (The Possibility of Chances, 1997), *Usk on uskmatus*, (Belief is Unbelief, 1998) *Kevad kahel rannikul ehk tundeline teekond Ameerikasse* (Spring on Two Coasts or a Sentimental Journey to America, 2000), and *Kajakas võltsmunal* (Gull on a Fake Egg, 2000); prose collections: *Jää ja Titanic* (Ice and the Titanic, 1995), and *Silm/Hektor* (An Eye/Hektor, 2000);

epistolaria: *Kust tuli öö* (Whence Came the Night, 1990), *Ööd valged ja mustad. Kirjavahetus aastast 2001* (Nights Light and Black. Correspondence from the Year 2001, 2003, together with Johannes Salminen), belletristic prose memoirs *Isale* (To My Father, 2003). Plays: *Põgenik* (Fugitive, staged in 1976), *Neljakuningapäev* (The Day of Four Kings, staged in 1977), and *Liblikas ja peegel* (Butterfly and Mirror, staged in 1982). He has also written several radio and screenplays. Kaplinski has translated poetry and philosophical texts from Chinese (Li Bo, Du Fu, Laozi), poetry and prose from Spanish (Octavio Paz, Carlos Fuentes), French (Alain-Fournier, André Gide), German (Nelly Sachs), Polish (Stanislaw Lem, Andrzej Szczypiorski), Swedish (Tomas Tranströmer), and English (T.S. Eliot), and poetry for anthologies of Czech, Antilles and African poetry, as well as for anthologies of literature from the Roman and Renaissance periods. He has compiled a collection of translations into Estonian from Oriental languages, *Ex oriente* (1989), and written introductions to several books.

From the early stages of his career as a writer, Jaan Kaplinski has been interested in Finno-Ugric nations and their ancient world-view, Celtic mythology and languages, American Indians, and classical Chinese philosophy and poetry, but he has also been influenced by Western modernism (Rimbaud, Eliot and Pound). In Kaplinski's philosophical-meditative poetry, topics such as human quests and nature's peace, rationalist observation and resignation are pondered. Kaplinski's poetry has been characterised as carried by a striving to arrive at the very beginning of all things, to reach the absolute origin, that is at the same time the absolute end, thus completing the circle of life. In his poetry, Kaplinski has experimented with various forms, starting with classical ones such as the sonnet and regular metric poetry, and including free conversational accounts of the everyday. One remarkable trait in the development of his poetic discourse is the gradual repudiation of metaphor: metaphoric comparisons are deliberately avoided, although the possibility for the reader to construct a metaphorical meaning outside the immediate textual framework has been preserved. Kaplinski has said that he does not know whether it is poetry, meditation, or perhaps a declaration of love for the world that he is writing. His texts are free of concerns about form and genre; the nightmares of civilisation, national ties and ideologies do not



burden him. His verse celebrates life and day-to-day living, and urges us to see a world in a grain of sand and an ocean in a drop of water. The same is stressed in his poetic language, which strives to avoid the abstractions of an intellectualised language.

Jaan Kaplinski has in recent years gradually accumulated an international reputation as a poet with a radically ecological and biological message. Kaplinski's entire work can be characterised as a defence of all forms of life, and the treatment of human development as a decline, an unswerving exhaustion of natural resources. His essays on cultural transition and the challenges of globalisation have been published throughout the Baltic region. | KADRI TÕÜR

## Translations

In Bulgarian: *Между сън и пробуждане* (Sofia 2006, transl. by Zdravko Kisov)

In Czech: *Křídla zvedají stíny* (Prague 1982, foreword and transl. by Vladimír Macura)

In Danish: *Samme hav i oss alle* (Århus 1999, transl. by Peter Nielsen)

In Dutch: *De bronmeester van Veskimöisa* (Leiden 1993, transl. by Külli Prosa); VHNK, WW

In English: *The New Heaven and Earth of Jaan Kaplinski* (Portland; Oregon 1981, comp. and transl. by Ants Eert, ed. by Lars Nordstrom, foreword by Hellar Grabbi), *The Wandering Border* (London 1987, 1992, transl. by Jaan Kaplinski, Sam Hamill and Riina Tamm), *The Same Sea in us All* (London 1990, transl. by Kaplinski and Hamill), *I am the Spring in Tartu* (Vancouver 1991, ed. and introd. by Laurence Patrick Anthony Kitching), *Through the Forest* (London 1996, transl. by Hildi Hawkins), *Evening Brings Everything Back* (Tarset 2004, transl. by Kaplinski and Fiona Sampson); \*CEEP, TVA, SC, OWH, VN, \*WP

In Esperanto: ESP

In Finnish: *Olemisen avara hiljaisuus: Esseitä ihmisestä, luonnosta, runoudesta* (Helsinki 1982, transl. by Juhani Salokannel), *Sama meri kaikissa meissä* (Helsinki 1984, foreword and transl. by Anja Salokannel), *Vieläkö Tartossa laulaa satakieli?* [together with Johannes Salminen, 1990]; *Rajalla jota ei ole: Merkintöjä tiedosta ja tietoisuudesta, uskosta* (Helsinki 1992, transl. by Juhani Salokannel), *Titanic* (Helsinki 1995, transl. by Anja Salokannel), *Rukous, mantra, runo* (Vantaa 1996, transl. by Katja Meriluoto), *Törmäys todellisuuteen: Esseitä vuosilta 1988–1999* (Helsinki 2002, transl. by Anja Salokannel), *Valkeat yöt ja mustat* [together with Johannes Salminen] (Helsinki 2002, transl. by Rauno Ekholm); NR, USK

In French: *Le désir de la poussière* (Riveneuve; Marseille 2002, transl. by Antoine Chalvin); LH

In Galician: VN

In German: FK, LNN; *Estonia*, no 2, 2002 (transl. by ???)

In Hungarian: *Meztelen juharcák* (Budapest 1999, transl. by István Bella, Béla Javorszky and Géza Képes); *A Szem* (Budapest 2002, transl. by Kijárat Kiadó), *A Jég és a Titanic* (Budapest 2003, transl. by Korona Kiadó); EH, EK

In Icelandic: *Við höfum ekki sest lengi* (1995)

In Italian: \*Pd'E, PE

In Japanese: [Poems by Jaan Kaplinski] (transl. by Yusuke Keida)

In Latvian: *No puteklīem un krāsām* (Riga 2001, transl. by Guntars Godiņš and Laimonis Kamara, foreword by Godiņš); CK; DzD 2000 (transl. by ???)

In Lithuanian: *Vakaras gražina viską* (Vilnius 1999, comp., transl. and afterword by Sigita Geda); *Šis bei tas* (Vilnius 2001, transl. by Danutė Sirijos Giraitė); *Pergalė*, 1980, no 7 (transl. by Birutė Masionienė), *Kultūros barai*, 1982, no 8 (transl. by Masionienė)

In Norwegian: *Same hav i oss alle* (Oslo 1988, transl. and foreword by Turid Farbregd)

In Slovenian: *Morje v nas* (Ljubljana 2002, transl. by Venko Taufer); EL

In Polish: PN

In Russian: *Вечер возвращает все* (Moscow 1987, transl. by Svetlan Semenenko); AEP, AEPa, SD; *Вышгород*, 2002, no 2/3 (transl. by Tatyana Teppe)

In Slovakian: OM

In Swedish: *Våra skuggor är mycket långa* (Bromma 1982, transl. by Ivo Iliste), *Barn av vind och vatten* [together with Kaljo Põllu] (Bromma 1987, transl. by Iliste and Birgitta Göranson), *Samma hav i oss alla* (Bromma 1988, transl. by Iliste and Göranson), *Sjunger näktergalen än i Dorpat?* [together with Johannes Salminen] (Borgå 1990, transl. by Iliste and Göranson), *På gränsen som inte finns: Anteckningar om kunskap, medvetande och tro* (Stockholm 1993, transl. by Enel Melberg), *Titanic och isen* (Stockholm 1997, transl. by Melberg), *Vita nätter och svarta: En brevväxling mellan Jaan Kaplinski och Johannes Salminen* (Tallinn 2003, transl. by Aino Laagus and Mari Allik); *Ögat. Hektor* (Stockholm 2003, transl. by Melberg); KVS

In Ukrainian: MEP

## Criticism

Lauri Sommer, 'Kaplinski's changing tale', *ELM*, no 26, 2008, pp 4–11; Cornelius Hasselblatt, 'Jaan Kaplinski, Dichter zwischen den Stühlen', *Estonia*, 1994, no 2, p 14; 'Ich bin kein Literaturajatollah: Interview mit Jaan Kaplinski', *Estonia*, 1999, no 1, pp 20–29; Birutė Masionienė, *Is Kalevo šalies* (Kaunas 1990), pp 144–145; 'Buvo vėjas, kitokio oro nebuvo' [an interview], *LirM*, 22.8.2003.



**Kareva, Doris** | EE | (\*28.11.1958 Tallinn) Poet, one of the best representatives of metaphysical and linguistically sensitive 'pure lyrics' in the last decades

of the 20th century. She received the State Culture Award for her poetry in 1993 and 2005.

Doris Kareva studied English language and literature in Tartu University from 1977 to 1983, and worked from 1979 to 2002 as an editor at the cultural weekly *Sirp* (*Sirp ja Vasar* in the Soviet period). 1992–2008 she held the post of Secretary General of the Estonian National Commission of UNESCO, since 2009 she is the editor-in-chief of the journal *Meie Pere* (Our Family).

Doris Kareva's first poems were published in 1977 and her poetry books include *Päevapildid* (Photographs, 1978), *Ööpildid* (Pictures of Night, 1980), *Puudutus* (Touch, 1981), *Salateadvus* (The Secret Consciousness, 1983), *Vari ja viiv* (Shadow and Instant, 1986), *Armuaeg* (Time of Grace, 1991), *Maailma asemel* (In Place of the World, 1992), *Hingring* (Soul Circle, 1997), *Kammertoon* = *Каммертон* (Tuning-Fork, 1997; with the Estonian Russian poet Marina Tervonen, original texts with parallel translations), *Mandragora* (2002), *Aja kuju* (Shape of Time, 2005), *Lõige* (Cut, 2007), her poetry collection for children *Kuu hobune* (Moon Horse, 1992), the photo album with Kareva's lyrical miniatures *Ilmaring. Shifting Realms* (2004; parallel translations by Kadre Vaik). Kareva has been active as a poetry translator (Anna Akhmatova, Emily Dickinson, Kahlil Gibran, Kabir, Guntars Godiņš, et al). She has also composed several thematic anthologies of Estonian poetry (among them also the selection in English *Tuulelaeval valgusest on aerud. Windship with oars of light*, 2001). In 2007 a collection of essays *Tähendused* (Meanings) and in 2008 a volume of selected poetry *Deka* were published.

The poetry of Doris Kareva has progressed from the human and concrete to the more abstract and universal. Her first collections followed the general tendencies of Estonian poetry in the 1970s: rhymed quatrains with markers of everyday life, laconic usage of pauses, calm and with a slightly melancholy mood, the main theme being tones of a young woman's emotions. Her debut poetry collection was accepted as one of the best of that time, and so she was perceived as a representative voice of her generation. But quite soon her poetry became more autonomous and gained traits of individuality. In her texts a sacral attitude was added and metric form remained, but the graphic shape of the poems became more flexible and thus achieved a more confessional aspect; her laconic quality became

ephemeral and sparse, where economy in the correlation of words and meanings served the need of revealing a mute mystical cognition. Critics of Kareva's poetry have referred to the Christian and epiphanous countenance of the world of her poetry, although she is definitely not a religious poet in the usual sense of the term; her poetry differs from a pantheist perception of the world, which is more common in Estonian poetry. A persistent theme of Kareva's is love: divine and heavenly manifestations of love are closely bound up with the sacredness of corporal love. The other persistent theme that runs through her poetry is connected with the wonder and mystery of our short earthly life (emphasised also by the title *Days of Grace*), moments of perceiving supreme harmony with a world which passes independently of the self, and the paradoxical unity of eternity and mortality. A new stage in Kareva's poetry began with *In Place of the World*, and was characterised by the advent of linguistic euphonies and pure or quasi-etymologies in her texts. This feature is sometimes not well received by critics because the extensive dominance of fine sonorous play seems to overshadow the silence at the core of her poetry. The peculiarities of Kareva's poetry are a refined and selected vocabulary, an intertwining of euphonic attraction and silence, a perception of the world as at once miraculous and tragic, and subtle intonation. | AARE PILV

### Translations

In Dutch: VHNK, WW

In English: 'BQ, SC, TVA; *ELM*, 1999, no 9 (transl. by David McDuff, Miriam McIlpatrick and Doris Kareva)

In French: *Estuaires* [Luxembourg], no 33, 1997 (transl. by Antoine Chalvin)

In German: *Fraktalia* (Aspach; Tallinn 2000, transl. by Mati Sirkel, Liina Mittelmayer and Wolfgang Maxlmoser); FK, LNN; *Park*, no 33/34, 1988 (transl. by Gisbert Jänicke), *Sowjetliteratur*, 1989, no 1 (transl. by Viktor Sepp), *Akzente*, 1992, no 1 (transl. by Jänicke), *Estonia*, 1998, no 1 (transl. by Jänicke), *Lichtungen*, no 95, 2003 (transl. by Jänicke)

In Hungarian: EH

In Latvian: *Fraktālija* (Riga 1998, transl. by Guntars Godiņš)

In Norwegian: EL

In Russian: *Откровение* (Tallinn 1989, transl. by Marina Tervonen); АЕР, АЕР\*, МР; *Падыга*, 1987, no 2 and 1996, no 2 (transl. by Tervonen), *Внузгопод*, 2000, no 5/6 (transl. by Boris Balyasnyi)

In Swedish: *Nädatid* (Tollarp; Lund 2001, transl. by Ivo Illiste, Doris Kareva, Karl Martin Sinijärvi and Asko Künnap); *Rdord* (Tallinn 2005, transl. by Kalli Klement), *Tidens gestalt* (Lund 2007, transl. by Peeter Puide); KVS

Her poems have also been translated into Thai and other languages.



## Criticism

'Conversation Between Doris Kareva and Guntars Godiņš', *ELM*, 1999, no 9, pp 32–34; Beate Biehl, 'Liebe in einer brüchigen Welt', *Estonia*, no 1, 2001, pp 60–63; Rutt Hinrikus, [Review of *Mandragora*], *ELM*, no 16, 2003, p 45.



**Katiliškis, Marius** | LT | (real name Albinas Vaitkus, \*26.9.1914 Gruzdžiai, Šiauliai region, †17.12.1980 Lemont, USA) Storywriter and novelist, one of the best-known émigré writers who poetised the Lithuanian countryside and revealed the drama of fleeing one's homeland. Katiliškis is an unsurpassed stylist who enriched the language of prose with an archaic lexicon and an abundance of authentic details.

Katiliškis worked on his parent's farm and in the library of a provincial town. In 1944 he left Lithuania, for some time studied arts in Freiburg, in 1949 settled in the USA, and did physical work. In 1952 he built a farmstead of the Lithuanian type near Chicago, and lived there until his death.

He published the collections of short stories *Prasilenkimo valanda* (The Hour of Passing, 1948), *Paskendusi vasara* (The Drowned Summer, 1951), *Šventadienis už miesto* (A Holiday out of Town, 1963), *Apsakymai* (Short Stories, 1975), the novels *Užuovėja* (The Shelter, 1952), *Miškais ateina ruduo* (Autumn Comes through the Woods, 1957), *Išėjusiems negrįžti* (Gone, Never to Return, 1958), *Pirmadienis Emerald gatvėje* (Monday in Emerald Street, 1993). The short story collection *Seno kareivio sugrįžimas* (The Return of the Old Soldier), which had been considered lost during the war, was published in 2003. A film was made after the novel *Miškais ateina ruduo* in 1990 (directed by Raimundas Vabalas).

A feeling of guilt permeates all the short stories in Katiliškis' first book *Prasilenkimo valanda*, which focus on issues of fate, accident and betrayal.

The war, which serves as a background for all the events in the book, speeds up the normal flow of life and sharpens situations which might have been inevitable anyway. It was here that the author's idiosyncratic lexicon and his narrative tone, which merged the beginnings of lyricism and realism, manifested themselves. They are inherent in Katiliškis' later works, too.

His first major work, the novel *Užuovėja*, does not have a central hero or a consistent plot. The chapters of the novel are linked by the introduction 'Lietus' (Rain), some recurring characters, the space of one village and the rhythm of nature and work. The lost agrarian world is preserved in an archaic language of an extremely rich lexicon. Ethnographically accurate fragments of everyday life are not here for the sake of description: they are witnesses of human existence, revived by poetic memory and shrouded in a nostalgic atmosphere. Critics sometimes name *Užuovėja* the epos of the everyday life of the Lithuanian countryside and compare it to the epics by Władysław Reymont and Anton Hansen Tamsaare.

The novel *Miškais ateina ruduo* also depicts the Lithuanian countryside of the times of independence, but it already has individualised characters, relations between whom form two love triangles that are linked by the main hero, the young woodcutter Tilius. The dynamic personages live in an atmosphere of the omnipotence of feeling akin to that in the novels by Thomas Hardy and D.H. Lawrence. The inevitability of tragic fate is determined not by the play of circumstances, but by the internal dramatic quality of the personality, the unbridled forces of human nature. The flow of events is linked by the cycles of spring, summer and autumn; the motif of woodcutting intertwines with the fates of the characters, and the subjection to higher power manifests itself in two fires depicted in the novel.

Katiliškis' third novel, *Išėjusiems negrįžti*, tells about the flight from the homeland in 1944, doomed to eternal exile and laden with an implacable feeling of guilt. The novel records the horror of the war in a way that reveals the absurdity of the world and incites rebellion against God. Literary associations double the experiences of the exiles. *Išėjusiems negrįžti* is considered the most topical document of one particular period of emigration, and its value is constantly growing.

These three novels by Katiliškis create a monumental picture of the traditional Lithuanian village and

the economic welfare of independent Lithuania, of abandoning one's home and dangerous wandering in northern Europe. Critics interpret this project as a secular movement from Paradise to Hell.

His later work falls short of these three novels.

The collection of short stories *Šventadienis už miesto* (1963) is close to *Užuovėja*, while the action in *Apsakymai* (1975) takes place in the USA, and depicts disillusioned Lithuanian émigrés and outcasts of society. In his late novellas and the novel *Pirmadienis Emerald gatvėje* (1993), there appear the themes of the spiritual degradation of émigrés, nostalgia for the homeland, and the apprehension of the absurdity of life.

Elements of Katiliškis' work and details from his biography passed into the lyrical texts of his wife, the poetess Liūnė Sutema, which she dedicated to her husband. | LORETA MAČIANSKAITĖ

### Translations

In English: LitQ, LShS50, LWW, SLShS; *Lituanus*, vol 7, no 3, 1961 (transl. by Rafael Sealey)

In French: ADB

In German: MUG

In Spanish: *La Semana de Bellas Artes* [México], no 23, 12.1981 (transl. and introd. by Birutė Ciplijauskaitė)

In Russian: *Вильнюс*, 1992, no 1–5 (transl. by Dalija Kõiv)

### Criticism

Henrikas Nagys, 'A Contemporary Writer', *Lituanus*, vol 7, no 3, 1961, p 83; Rimvydas Šilbajoris, [Review of *Apsakymai*], *BA*, vol 50, no 3, 1976, pp 696–769; Vytautas Kubilius, *Literatur in Freiheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 157–160; Violeta Kelertienė (ed.), *Išėjęs negrįžti* [a collection of papers] (Chicago 1986).



**Kaudzīte, Matīss** | LV | (\*18.8.1848 Vecpiebalga parish, †8.11.1926 same) Writer. Together with his brother Reinis, Matīss Kaudzīte wrote the first Latvian novel.

Kaudzīte studied at the parish school and passed a tutor's examination. He worked as a teacher and was active in parish social and cultural life.

Both with his brother and separately, he wrote several plays: *Rekrūšu atvadišanās* (Farewell of the Recruits, 1871), *Miers mājā* (Peace at Home, 1880), *Divi varas* (Two Powers, 1872), and *Ķeza ķezas galā* (Trouble After Trouble, 1873). His poems have been published in two collections *Dziesmiņas* (Songs, 1872) and *Dzejoļi* (Poems, 1877), which focus mainly on topics of Christian morals and reflections on the brevity of life. The novel *Mērnieku laiki* (Surveyor Times, 1879), written together with his brother R. Kaudzīte, marks the transition in Latvian literature from folk romanticism and glorification of the past to a realistic depiction of life. The characters in the novel are polarised according to morally ethic categories. Those with positive characteristics represent the ideals of Christianity and Latvian virtues and were the beginning of pure-hearted characters in Latvian literature. The sequel to the novel *Jaunie „Mērnieku laiki“* (The New 'Surveyor Times', 1–4, 1924–1927) was never finished.

At the end of the 19th century, Kaudzīte wrote several significant reviews, articles and brochures on Latvian literature. The anthology of Latvian poetry *Smaidi un asaras jeb dzejnieku labdienas* (Smiles and Tears or Poet Greetings, 1880) was popular. In the 1880s, travel articles by the Kaudzīte brothers on Estonia, Russia, Finland, Germany, Austria, Switzerland, Holland, Belgium, France and Italy were published in periodicals. He also worked as a translator. He published the books *Atmiņas no „tautiskā laikmeta“ un viņa lielākiem aizgājušiem darbiniekiem* (Memories of the Folk Era and its Greatest Deceased Activists, 1–2, 1924) and *Vecpiebalga* (1926). | ANITA ROŽKALNE

### Translations

In Estonian: *Maamõõtjate ajad* (Tallinn 1959, transl. by Karl Aben)

In French: 'PLE(12)

In Lithuanian: *Matininkų laikai* (Kaunas 1939, transl. by Kostas Korsakas; Vilnius 1963, 1980, transl. by Aleksandras Žirgulyš)

In Russian: *Времена землемеров* (Moscow 1962, transl. by V. Nevsky)

### Criticism

Kęstutis Nastopka, *Lietuvių ir latvių literatūrų ryšiai* (Vilnius 1971), pp 310–312.





**Kaudzīte, Reinis** | LV | (12.5.1839 Vecpiebalga parish, †21.8.1920 same) Writer. Together with his brother Matīss, Reinis Kaudzīte wrote the first Latvian novel.

Kaudzīte worked as a carpenter, overseer of the parish school building and teacher. He also served in the local government in several positions.

Kaudzīte began his literary career with the publishing of some poems. He was co-author of the novel *Mērnīeku laiki* (Surveyor Times, 1879). Together with his brother Kaudzīte, he wrote travel articles about Estonia, Russia, Finland, Germany, Austria, Switzerland, Holland, Belgium, France and Italy. He is the author of an unfinished novel *Izjurieši* (1928), which depicts episodes of Latvian peasant life, the dependence on the manor estate, the injustice of the local court etc. In several articles he defended the rights of Latvian peasants and of the Latvian language, and he turned against the attempts of the German ministers to dictate the paths of development for the Latvian nation. Kaudzīte was the first to refine the genre of the Latvian aphorism. He wrote some 900 aphorisms with the influence of Jean-Jacques Rousseau sometimes apparent. The collection of aphorisms (1898) can be considered to be the first collection of original aphorisms in Latvian literature. He also published some short stories and several school textbooks *Bībeles stāsti tautas skolām* (Bible Stories for Folk Schools, 1880), *Garīgs skolas draugs* (Spiritual School Friend, 1880), and *Ģeogrāfija tautas skolām* (Geography for Folk Schools, 1882). | ANITA ROŽKALNE

#### Translations

In Estonian: *Maamõõtjate ajad* (Tallinn 1959, transl. by Karl Aben)

In French: 'PLE(12)

In Lithuanian: *Matininkų laikai* (Kaunas 1939, transl. by Kostas Korsakas; Vilnius 1963, 1980, transl. by Aleksandras Žirgulyš)

In Russian: *География* (Riga 1891, 1894, transl. by Y. Rode), *Времена землемеров* (Moscow 1962, transl. by V. Nevsky)

#### Criticism

Kęstutis Nastopka, *Lietuvių ir latvių literatūrų ryšiai* (Vilnius 1971), pp 310–312.

**Kauksi Ülle** | EE | (Ülle Kauksi, \*23.9.1962 Saarlāsõ, Võro County) Poet and writer, the leading figure in the recent Võro-Seto renaissance movement, and the main writer in the Võro language.

Kauksi Ülle graduated from Tartu University in 1986 as a journalist, and has worked as a journalist and editor (from 1991 to 1993 she was the editor-in-chief and director of the regional Võro Radio). She has worked at the Tartu Center of the Fenno-Ugria Foundation. From 1988 to 1991 she participated in the Hirohall literary group, and is one of the founders of the Estonian Kostabi Society. Since 2006 she has edited the journal of Seto culture *Peko Helü* (Voice of Peko, with Evar Riitsaar) and lives now as a freelancer in Seto region.

Kauksi Ülle writes only in the Võro language and has published the poetry books *Kesk umma mäke* (On Top of a Hill of One's Own, 1987), *Hanõ vai luigõ* (Geese or Swans, 1989), *Jyriyy* (St George's Night, 1991), *Agu ni eha. Morn and Eve* (1995; parallel translations in English by Jonathan Roper), *Kuldnaanõ. Kultanainen* (The Golden Woman, 1997; parallel Finnish translation by Hannu Oittinen), *Nõsõq rõõmu mõrsija* (Rises the Bride of Joy, 2001), and *Kääniüpäiv* (Solstice, 2003); she has also written the play *Taarka* (2004; a film based on the play was made in 2008) and published the collection of plays *Kuus tiikkü* (Six Plays, 2006), the prose books *Säng* (Bed, 1997), *Huuv* (Yard, 2000) and *Uibu* (The Apple Tree, 2003), and the novel *Paat* (The Boat, 1998). In 2005 the selection of translations of her poems into Estonian *Enaemamaa* (Land of Mother of Mother, transl. by Kirsti Oidekivi and Aare Pilv) was published. She recites and sings her texts on the CD *Imäplaat* (Motherboard, 2005). She participated in the collection of children's stories *Hääd ööd! Emade unejutte* (Good Night! Mothers' Bedtime Stories, 2006) and in the collection of children's plays in Võro language *Kuldmuna* (The Golden Egg, 2007). She has translated Estonian literature into Võro.

Kauksi Ülle rose to the level of an influential literary figure during the times of the independence

movement, but her ideology has never been the normal Estonian patriotism. The renaissance of the Võro identity, one of the main initiators of which was Kauksi Ülle, has sometimes been interpreted as cultural separatism, which is seen as possibly weakening the integrity of the small Estonian nation. However, she has found the most natural way of restoring the real relationship with the springs of cultural identity. She has been one of the developers of the ethno-futurist ideology (ancient content in modern form or vice versa), which in its adopted form has become an important supportive force among some Finno-Ugric nations in Russia. Her poetry is based on folklorist material or on episodes from her personal life; often there is a strong epic element. In her ballads she does not imitate precisely the forms of folk songs, but depicts, in free-verse form, the archetypes of the national heritage of epic song tradition; or, when she writes about contemporary life, she tries to put this into a larger archaic and legend-like framework. She has also used international myths as material in her poetry (Morn and Eve). The world-view of her works is that of a powerful independent woman, not in a feminist mode, but rather in the tradition of an age-old, somewhat (Finno-Ugric?) matriarchal society, in which women are at the centre of the life cycle in a community and also in a wider sense (the tradition of Estonian folklore is also mainly maintained by women). In her prose (eg in *Boat*, an erotic biography of a woman) we can also see a certain archaic immorality connected with the nature-bound sense of being alive. The style of Kauksi Ülle's poetry is not very subtle; rather she uses motifs which have large mythological power, where the individual experience is united with the scope of universal knowledge. Kauksi Ülle has also made some attempts to create a canon of Võro literature by translating into Võro the works of Estonian-language writers from the Võro region. Her activity as a writer and cultural figure has played a very important role in widening the ideological and aesthetic foundation of Estonian literature. | AARE PILV

#### Translations

In English: SC

In Finnish: TP

In Russian: NEN

#### Criticism

Janika Kronberg, [Review of 'Solstice'], *ELM*, no 17, 2003, pp 45–46; Rutt Hinrikus, [Review of 'The Apple Tree'], *ELM*, no 18, 2004, pp 47–48.



**Kėkėštas, Juozas** | LT | (real name Juozas Adomavičius; \*19.11.1915 Tashkent, Uzbekistan, †16.4.1981 Warsaw, Poland) Lithuanian avant-garde poet, translator.

Kėkėštas' biography is one of the most colourful among Lithuanian writers. Between the wars he lived in Polish-occupied Vilnius, where he joined the Young Communist League underground and was arrested three times. Following an amnesty, during World War II he fought in the army of the Polish General Władysław Anders, took part in battles in Iran, Iraq and Egypt, and settled in Rome. In 1947 he left for Argentina, where he managed the printing of the magazine *Literatūros lankai* (Literary Folios) and did physical work. Struck with paralysis, he returned to Poland in 1959. He visited Lithuania in 1966.

Kėkėštas published the poetry collections *Toks gyvenimas* (That's Life, 1938), *Rudens dugnu* (Along the Bottom of Autumn, 1946), *Staigus horizontas* (The Sudden Horizon, 1946), *Diena naktin* (Day into Night, 1947), *Ramybė man* (Peace for Me, 1951), *Etapai* (Stages, 1953), etc. He took part in the almanac *Žemė* (The Earth, 1951). Translated into Lithuanian Vladimir Mayakovsky's *A Cloud in Trousers*, also Polish, Belarusian, Spanish and Italian poetry. In 1955 in Buenos Aires he published the first translation of Czesław Miłosz' work into Lithuanian – *Epochos sąmoningumo poezija* (The Poetry of Epoch's Awareness, with the foreword by the author and afterword by Alfonsas Nyka-Niliūnas). He also translated Lithuanian poetry into Polish. Kėkėštas' selection *Dega vėjai: Eilėraščiai, vertimai, straipsniai, laiškai* (Winds are Burning: Verses, translations, articles, letters, ed. by Vytautas Kubilius) was published in 1986.

Kėkėštas' development was influenced by Polish avant-garde poetry (he mixed with members of the *Żagary* group of Polish avant-garde writers, and knew Miłosz). He created the poem of verbs:



with his condensed word and jerky rhythm he aimed at maximal expression, and was fond of futuristically broken strophes. The posture of a revolutionary romantic was close to him; he combined abstract lexis with clichés of romantic poetry. The poems are characterised by intersections of strong contrasts, the subject seeks active self-expression in the world, yet at the same time feels restricted (the topos of prison is important throughout all of his work). In his poetry Kékštas records sharply the tragic aspect of the epoch, and speaks of the striving for human solidarity and communication. The themes of death and the wanderer, and reflection on creation prevail in his later works. From the thematic and stylistic point of view, Kékštas can be considered the predecessor of the so-called 'disposessed' émigré poets, and first of all of Algimantas Mackus. | DALIA SATKAUSKYTĖ

### Translations

In Dutch: ESHGH

In English: GA, GO, LWW, 'ShB, SPWLP

In German: LPAZJ

In Hungarian: LK

In Italian: NT

In Latvian: IvaskaDA

In Norwegian: PFL

In Polish: TGMLC

### Criticism

Alfons Sukovskis, 'Dzejnieks atdods viņa tautai', *Karogs*, 1965, no 12, pp 138, 143–144; Małgorzata Kasner, *Juozas Kékštas – paribio poetas* (Vilnius 2002); Idem, 'Miłosz i "Literatūros lankai"', *Tygi*, 1999, no 10/12, pp 146–154.



**Kender, Kaur** | EE | (\*27.5.1971 Tallinn) Prose writer, columnist and scriptwriter, a media star and pop writer who entered the Estonian literary space like a comet. His prose, which balances between high and mass culture, offers postmodern mixtures and canon-breaking effects.

Kaur Kender studied semiotics and literary theory at the Estonian Institute of the Humanities. He

has worked as a copywriter in different advertising agencies, and is the owner of an advertising agency. He also writes columns and commentaries for newspapers.

Prose: the novels *Iseisvuspäev* (Independence Day, 1998), *Yuppiejumaal* (Yuppie God, 1999), *Yuppiejumaal. Crack* (Yuppie God. Crack, 1999), *Yuppiejumaal. Loti tütreid* (Yuppie God. The Daughters of Lot, 2000), *Ebanormaalne* (The Abnormal, 2000), *Check out* (2001), *Läbi rahulike silmade* (Through Peaceful Eyes, with Herkki Erich Merila, 2001), *Pangapettus* (Bank Fraud, 2002), *Raha* (Money, with Rain Lõhmus, 2002), *Vabana sündinud* (Born Free, 2003), and *Kuidas saada isaks* (How to Become a Father, 2003).

Bringing a new sense of the world into Estonian literature, Kender is interested in a black-and-white and intensely brutal depiction of social roles. He illustrates the dehumanised values of modern capitalist consumer society without mercy or pity. His very subjective but knowledgeable novels balance between reality and illusion, between surprise effects and vulgarity, and use various manipulation techniques. Predestination and free will, narcissism and boredom, talent and passionate work, ambition and conformity are the subjects that are expressed against the background of the worlds of advertising, film, money and business. At times, Kender uses a mythological religious subtext and objectifies women. The strong points of Kender's texts are their captivating and well-narrated stories, precise and dynamic wording, enjoyable dialogue, and the alternation of various registers of style and techniques of narration (anachronies, viewpoints, internal monologues, dreams, quotations, etc.). | ANDRUS ORG

### Translations

In English: *Läbi rahulike silmade* = *Through Peaceful Eyes* [with Herkki Erich Merila] (Tallinn 2000, transl. by Jürgen Kaljuvee)

In Finnish: *Itsenäisyyspäivä, eli, Lätinää ajasta, kun Virossa ei vielä tingattu rajasta* (Helsinki 2001, transl. by Hannu Oittinen); TP



## Keyserling, Hermann Alexander | EST |

(\*20.7.1880 Kõnnu, Harjumaa, †26.4.1946 Innsbruck, Austria) Philosopher and essayist. As a native of Estonia, one of the most renowned thinkers internationally, leader of the 'philosophical high life' of the 1920s and 1930s in Europe, and the founder of the School of Wisdom (Schule der Weisheit) in Darmstadt (1920 to 1933).

Keyserling studied at the universities of Geneva, Tartu, Heidelberg and Vienna, graduating from the last as a geologist in 1902. The development of his ideas was influenced by a great number of personal contacts with the representatives of European aristocracy and the political and intellectual elite (in his youth especially with the cultural philosopher H.S. Chamberlain in Vienna), as well as by journeys to faraway countries, especially to India, China and Japan during his trip around the world in 1911–1912, and to South America in 1929. Although he was an Estonian citizen until 1931, he lived mostly in Germany after 1919 and in Austria after 1943.

Keyserling started as a thinker in a more or less traditional vein (*Das Gefüge der Welt*, 1906, *The Order of the World*; *Unsterblichkeit*, 1907, translated as *Immortality* in 1938), but found a form suitable for his egocentric nature especially in the genres of meditative travelogue and autobiography. With his breakthrough work *Das Reisetagebuch eines Philosophen* (1918, translated as *The Travel Diary of a Philosopher* in 1925), he proved to be one of the first 20th-century portrayals of India and the Far East with the ability to familiarize himself with these cultures. *Das Spektrum Europas* (1928, translated as *Europe* in 1928) is a boldly subjective and, at times, provocative psychological study of European nations. A book less read, but more powerful and more visionary than the aforementioned works, is *Südamerikanische Meditationen* (1932, translated as *South American Meditations on Hell and Heaven in Man's Soul* in 1932), where

geo-cultural observations are summarized in psychoanalytical images. *Amerika* (1930, written and published in English as *America Set Free* in 1929) mainly criticises the Americanisation of the modern world. His book of memories, published posthumously, *Reise durch die Zeit* (I–III, 1948–1963, *Journey through Time*), the outspoken quintessence of Keyserling's personality, is based on people and situations that most shaped the author's life. Other works include *Prolegomena zur Naturphilosophie* (1910, *Prolegomena to Natural Philosophy*), *Philosophie als Kunst* (1920, *Philosophy as Art*), *Politik – Wirtschaft – Weisheit* (1922, *Politics – Economy – Wisdom*), *Schöpferische Erkenntnis* (1922, translated as *Creative Understanding* in 1929), *Die neuentstehende Welt* (1926, translated as *The World in the Making* in 1927), *Menschen als Sinnbilder* (1926, *Men as Symbols*), *Wiedergeburt* (1927, translated as *The Recovery of Truth* in 1929), *Das Buch vom persönlichen Leben* (1936, translated as *Problems of Personal Life* in 1936), *Betrachtungen der Stille und Besinnlichkeit* (1941, *Examinations of Silence and Reflection*), *Das Buch vom Ursprung* (1947, *The Book of Primal Origins*), and *Kritik des Denkens* (1948, *Critique of Thought*).

Keyserling was, first and foremost, interested in the personality: the expansion of the personality to limits that embrace the entire world, the cosmic soul with an ability to adapt, and the substantial spirit, which 'does not interpret but exists and creates'. The possibilities of a personality do not open up with the help of a simple contemplation of the self, but by means of the 'polarisation' principle, according to which the whole world has to become a surface from which to bounce back to the self again and again, each time in a new way. This was exactly the function of Keyserling's travels and his numerous contacts with outstanding people: they served primarily the interests of changing self-reflection. This brought about Keyserling's great inner activity in communicating with the outer world, but it also had its negative effects: when speaking about others Keyserling was often stuck in his own persona, thus being more trustworthy when depicting himself than when depicting others. By stressing the importance of personality, Keyserling denied systematic philosophy and in the end placed the living essence of the philosopher higher than the works he had written. Keyserling himself was also influential as a philosopher, mostly as long as he could speak in public,



secure in his own verbally talented personality. As independent texts, many of the works born from his improvised speeches have lost a great deal of their value.

Many of Keyserling's works were translated between the two world wars into all of the major languages. *America Set Free* and a number of political articles, including those about Estonia and the Baltic states, were originally written in English. Keyserling achieved his greatest popularity in the 1930s in France and four of his books were written, partly or entirely, in French: *La Vie intime* (Paris 1933, Personal Life), *La Révolution Mondiale et la Responsabilité de l'Esprit* (Paris 1934, The World Revolution and the Responsibility of the Mind), *Sur l'Art de la Vie* (Paris 1936, translated as *The Art of Life* in 1937), *De la Souffrance à la Plénitude* (Paris 1938, translated as *From Suffering to Fulfillment* in 1938). | JAAN UNDUSK

### Criticism

Mercedes Gallagher Parks, *Introduction to Keyserling* (London 1934); George Edward Cooper, *Count Hermann Keyserling and Cultural Decadence: A Response to a Myth, 1900–1930* (Ann Arbor 1978); Ute Gahlings, *Hermann Graf Keyserling: Ein Lebensbild* (Darmstadt 1996); Ute Gahlings and Klaus Jork (eds.), *Hermann Graf Keyserling und Asien* (Bielefeld 2000); Michael Schwidtal and Jaan Undusk (eds.), *Baltisches Welterlebnis: Die kulturgeschichtliche Bedeutung von Alexander, Eduard und Hermann Graf Keyserling: Beiträge eines internationalen Symposions in Tartu vom 19. bis 21. September 2003* (Heidelberg 2007).



**Kitzberg, August** | EE | (\*29.12.1855 Laatre, Pärnu County, †10.10.1927 Tartu, buried in the Raadi Cemetery) Prose writer and the most outstanding playwright of the beginning of the 20th century. His plays are a part of the treasury of Estonian theatre and are staged in theatres both at home and abroad.

After having received his primary education, Kitzberg continued his education through self-study.

He worked in several places as a municipal and court clerk and an economist from 1872 to 1893, as an official in Latvia, near Daugavpils and in Riga, from 1894 to 1901, and as the business manager of the newspaper *Postimees* and a bank official in Tartu from 1901 to 1920.

August Kitzberg wrote the romantic historical story *Maimu* (1892), and popular books on country life, which formed the series *Külajutud I–V* (Village Stories I–V, from 1915 to 1921). The most significant are the two stories *Veli Henn* (Brother Henn, 1901) and *Hennu veli* (Henn's Brother, 1904). Kitzberg published approximately 300 articles in newspapers and magazines, which have been collected into *Tiibuse Jaak Tiibuse kirjavahetus I–II* (The Correspondence of Jaak Tiibus, 1920, 1923) and *Tiibuse Mari ajalikud laulud* (The Time Songs of Mari Tiibus, 1920). He published the memoirs *Õhe vana 'tuuletallaja' noorpõlve mälestused I–II* (The Memories of Youth of an Old 'Wind Walker', from 1924 to 1925), which describe the story of his family and his life until 1901, and a collection of children's stories in 1925. Kitzberg's plays are an important part of classic Estonian drama: *Punga Mart ja Uba-Kaarel* (Martin Bud and Carl Bean, 1894), *Rätsep Õhk* (Tailor Air, 1903), *Tuulte pöörises* (Caught in the Whirlwind, 1906), *Püve talus* (On Püve Farm, 1910), *Libahunt* (The Werewolf, 1912), *Kauka jumal* (The God of Lucre, 1915), *Enne kukke ja koitu* (Before Cockcrow and Sunrise, 1919), *Laurits* (The Incendiary, 1919), and *Neetud talu* (The Cursed Farmstead, 1923). He also wrote the comedy *Kosjasõit* (Going a-Courting, 1915) and children's plays, which were published posthumously as a collection in 1928, as well as his *Valitud näidendid* (Selected Plays, 1949) and *Valitud teosed I–II* (Selected Works I–II, 1955).

The main qualities of Kitzberg's village stories are his depiction of people and life with gentle humour, and his verbal and situational comedy. Having started with semi-translated adaptations and staging his own stories, he achieved a breakthrough with the play *Tuulte pöörises*, which opened at the Vanemuine Theatre in Tartu in 1906. The play describes the revolution of 1905 and portrays a young man whose desire for revenge has turned him into a murderer. The drama *Libahunt* has been considered Kitzberg's main work ever since its publication. It was the play that opened the Endla Theatre in Pärnu in 1911. The play is

carried by a defiant juvenile pathos of freedom, and stresses the survival of the nation despite the hopelessness of serfdom. The play depicts a clash of different attitudes to life: the conflict between the cautious and servile Tammaru family and their romantic and temperamental stepdaughter, who stands in opposition to a slavish mentality. The play is an artistic whole, where the symbolic is entwined with the popular beliefs of the time. It has also been staged in Latvia, Finland, Lithuania, Sweden (Gothenburg, 1958), Hungary, Italy, Argentina and Ukraine. The main character of the play *Kauka jumal* (staged in 1912, published as a book in 1915) is a monumental representation of the passion for and power of money, and is in the Molière mode. In his other plays, Kitzberg observes the corruptibility of modern life (*Laurits*), the wandering intellectual's scorn for work (*Neetud talu*), and the immorality of a corvée manor house (*Enne kukke ja koitu*). The grotesque comedy *Kosjasõit* illustrates the desire for money among the journalists and the inhabitants of the Viljandi area, notorious for their stinginess, at the end of the 19th century. | HILVE REBANE

#### Translations

In English: *Stories for Children* (Tallinn 1984, transl. by Ellen Sillamägi); EA, 'GS

In Esperanto: EAI

In Finnish: *Punga Mart ja Uba-Kaarel* (Helsinki 1921, transl. by Leeni Ploompuu-Vesterinen), *Kielotyttö* (Porvoo 1944, transl. by Martti Haavio)

In Hungarian: AEK

In Polish: *O mądrym krawczyku i inne bajki* (Tallinn 1988, transl. by T. Kärmas)

In Russian: *Детям* (Tallinn 1980, 2002, transl. by Tatyana Vaino); *Пьесы* (Tallinn 1959, Moscow 1962, transl. by Lii and Jüri Ojamaa, afterword by Villem Altoa); *Пьесы* (Moscow 1962, transl. by Lii and Jüri Ojamaa and Liidia Toom, afterword by Altoa); *Оборотень* (Tallinn 2000, transl. by Lii and Jüri Ojamaa); EN

#### Criticism

Ants Järv, *Драматическое творчество А. Китцберга на цене и в критике* (Tartu 1967).



**Kivikas, Albert** | EE | (pseudonym Mart Karus, \*18.1.1898 Taevere, Viljandi County, †19.5.1978 Lund, Sweden) Prose writer, translator and author. The subject matter of his predominantly realistic short stories and novels, one of the thematic focuses being the Estonian War of Independence, is depicted from a social and national point of view. Kivikas was awarded the Head of State Award in 1937 for his novel *Nimed Marmortahvlil*.

Albert Kivikas graduated from the Tartu Kommertsikool (Tartu Business School) in 1919 and enlisted in the army unit of schoolboys, taking part in actual combat. He studied history and literature at the University of Tartu from 1920 to 1921, and afterwards worked as a professional writer in Tartu. Beginning in 1928 he was a journalist in Tallinn, and from 1937 to 1940 a playwright for the Estonian Drama Theatre and the Estonia Theatre. Kivikas was the editor-in-chief of *Eesti Sõna* (The Estonian Word) from 1941 to 1944. He fled to Finland in 1944, and from there moved to Sweden. He moved to Lund in 1947, where he worked as an archivist and newspaper editor.

Collections of short prose: *Sookaelad* (Bog Myrtle, 1919); *Ohverdet konn* (Sacrificed Frog, with Erni Hiir, 1919), *Lendavad sead* (Flying Pigs, 1919), the long prose poem *Mina* (Me, 1920), *Maha lüüriline šokolaad!* (No Lyrical Chocolate!, 1920), *Verimust* (Blood Black, 1920), *Miniatüürid* (Miniatures, 1926), *Punane ja valge* (Red and White, 1927), *Tulililled* (Buttercups, 1957), and the selection *Punane ja valge* (Red and White, 1998). Novels: *Jüripäev* (St George's Day, 1921), *Jaaniapäev* (Midsummer's Day, 1924), *Mihklipäev* (Michaelmas, 1924), *Murrang* (Breakpoint, 1925), *Ristimine tulega* (Fire Christening, 1933), *Vekslivõltsija* (Bill Forger, 1931), *Nimed marmortahvlil* (Names on a Marble Slab, I 1936, II 1948, III 1951, IV 1954); *Karuskose* (1943); and *Kodukäija* (The Wraith, 1963).



Kivikas began his literary career with futurist-expressive prose poems, which reflected on the pointless destruction of war and the sense of becoming resigned to it. Young Kivikas shocked the public with his extravagant visions and fabulous images, ridiculing the remoteness from life and subjectivity of aesthetic trends. He gradually began to write prose that contemplated social relationships and explored the subject of war, and was one of the initiators of new realism in Estonia. His anti-war attitude, which was sharply critical of society, can mostly be found in his short stories, whose dramatic, almost always fatal, situations are based on the conflict between the world-views of the characters: Kivikas sees people, first and foremost, in the framework of a social hierarchy. The tetralogy *Nimet marmortahvil*, among the best Estonian war literature, is a realistically and unheroically depicted series of novels set during the War of Independence, definitely forming a part of the Estonian mythology and national identity. The focus of the opening volume is on the maturation of the characters' world-views, as well as on an ideological dilemma: whether to fight for the idea of socialism or for the independence of Estonia? The antagonism of the 'red' and the 'white' is represented as a tragic summary of the social and cultural choices and battles of a generation. The events of the War of Independence are seen through the eyes of young student soldiers, who participate in battles, from Tartu to Valga, to free southern Estonia. The later volumes of the novel have a greater resemblance to memoirs; these later depictions reveal a disappointment with the world. The novel has been repeatedly dramatised and produced on stage, and a feature film of the same name was directed by Elmo Nüganen in 2002. |

ANDRUS ORG

### Translations

In Finnish: *Nimet marmoritaulussa* (Helsinki 1944, 2002, transl. by Kerttu Maria Mustonen-Hukki)

In French: ACE

In German: *Am Moor* (Tartu 1936, transl. by Friedrich Schwartz, foreword by Ants Oras)

In Hungarian: *Lápvirágok* (Gyoma 1933, transl. by Elemer Virányi)

In Latvian: *Madaveres nāve* (Riga 1933)

In Swedish: EB

Some short stories have been translated into Russian, Finnish, Hungarian and Esperanto.



### Kivirähk, Andrus | EE | (\*17.8.1970 Tallinn)

Dramatist, prose-writer and humorist, one of the most popular writers in Estonia today. He has been published widely in different genres and is well known for his warm irony in dealing with current issues and for an absurdist demystification of national myths. Kivirähk received the Tuglas Prize for the best short story in 1998 and the annual prose award in 2000, the annual drama award in 2007, the Theatre Union's award for the best Estonian play in 2007, and Virumaa literary award in 2000 and 2008.

Andrus Kivirähk graduated from Tartu University as a journalist in 1993, and since then has worked for the newspapers *Päevaleht* and *Eesti Päevaleht* as a culture journalist and an editor of the humour page.

Kivirähk gained popularity with his first book, the collection of formerly published feuilletons *Ivan Orava mälestused ehk Minevik kui helesinised mäed* (The Memoirs of Ivan Orav, or The Past as the Blue Mountains, 1996). The book was followed by other collections of humour: *Õlle kõrvale* (Beside the Beer, 1996), *Kalevipoeg* (The Son of Kalev, 1997), *Vargamäe vanad ja noored* (The Old and the Young of Vargamäe, 2003), *Vargamäe vanad ja noored lähevad Euroopasse* (The Old and the Young of Vargamäe Go to Europe, 2004) and *Vargamäe vanad ja noored tembutavad jälle* (The Old and the Young of Vargamäe Do Tricks Again, 2005). Kivirähk has collaborated with the humorist Mart Juur on the weekly ironic radio talk-show *Rahva Oma Kaitse* (People's Self-Defence), a book with the same title was published in 2000, and on a TV show featuring broad humour, *Wremja*. The books *Wremja. Zorro märk* (Wremja. The Sign of Zorro) and *Wremja. Timur ja tema meeskond* (Wremja. Timur and His Crew), based on the TV show, were published in 2004. Among his more traditionally belletristic prose works are the collections of short

stories *Pagari piparkook* (Baker's Gingerbread, 1999) and *Jutud* (Stories, 2005), the novels *Liblikas* (Butterfly, 1999) and *Rehepapp ehk November* (Old Barny, or November, 2000) and *Mees, kes teadis ussisõnu* (The Man who Knew Snakewords, 2007), and a parodic paraphrase of *Romeo ja Julia* (Romeo and Juliet, 2003; the stage-version in 2004). He participated in collective prosebooks *Novellid armastusest* (Short Stories about Love, 2000) and *Lugusid loomadest* (Stories about Animals, 2001; both with Mart Kivastik, Ervin Õunapuu, Toomas Hussar and Toomas Saarepera). His numerous plays are gathered in the books *Vanamehed seitsmendalt. Jalutuskäik vikerkaarel* (Old Men from the Seventh Floor. A Walk on the Rainbow, 1997), *Papagoide päevad* (The Days of Parrots, 2002) and *Aabitsa kukk* (The Cock of ABC-Book, 2006); the plays *Adolf Rühka lühikene elu* (The Short Life of Adolf Rühka, 2005), *Sürrealistid* (The Surrealists, 2006) and *Voldemar* (2007) are published separately. Kivirähk is also a gifted writer for children: the prose books *Kaelkirjak* (Giraffe, 1995), *Sirli, Siim ja saladused* (Sirli, Siim and the Secrets, 1999), *Lotte reis lõunamaale* (Lotte's Journey to the South, 2002), *Limpa ja mereröövlid* (Limpa and Pirates, 2004), *Leiutajateküla Lotte* (Lotte from the Inventors' Village, 2006) and the collection of plays for children *Sibulad ja šokolaad* (Onions and Chocolate, 2002). He has also written screenplays for several animated films.

Kivirähk's main works deal with Estonian national psychology in a satirical and ironic manner, although his point of view is always warm and soft, even in the most sarcastic passages. Memories of Ivan Orav is presented in the form of memoirs. The narrator is a mystified old man who has witnessed all the main historical events in Estonia since the time of prewar independence. His character hyperbolises the national conservative, restorative and xenophobic thought of the new free Estonia. Often twisted reports of historical events reach the level of absurdity (e.g. the tale about the meeting of three men: Molotov, Ribbentrop and Pact). Kivirähk often mixes the logic of fairy tales and descriptions of real life; this feature is clearly seen in the novel *The Barn-Keeper*, which uses a multitude of folklorist beliefs and fuses them into an historical depiction of Estonian country people in the 19th century, with large doses of weird and rustic humour. The novel was a great success as

a brilliant example of Estonian self-irony and an allegory of both materialist survival in Soviet times and the exaggerations of capitalism in Estonian society, the latter being actually a continuation of the former. Some works, e.g. *Butterfly*, which relies on documentary material of Estonian theatre life at the beginning of the 20th century, show the more lyrical and sentimental side of Kivirähk. Kivirähk continues the best traditions of popular, 'human' literature, the main figure in which has been Oskar Luts. His texts have taught the skill of saying farewell to the past with laughter, and have shown the possibilities of looking into the ridiculous side of human nature from a distance, while not denying completely that this is a somewhat defining part of Estonia's identity. His technique, involving laughter, irony and parody, is rather simple, but has a direct and strong effect. Despite his often sacrilegious attitude towards the idols and stereotypes of culture, he is not viewed as an 'enfant terrible', but rather as a friendly entertainer who can, under the cover of humour, point to the painful warts in the national unconscious. | AARE PILV

### Translations

- In Dutch: *Deus ex Machina*, no 90, 1999 (transl. by Cornelius Hasselblatt and Marianne Vogel)
- In English: *ELM*, no 10, 2000 (transl. by Marika Liivamägi and Tiina Laats) and no 14, 2002 (transl. by Eric Dickens); SC
- In Finnish: *Riihiukko, eli marraskuu* (Helsinki 2002, transl. by Kaisu Lahikainen); TP
- In French: LH
- In German (all transl. by Irja Grönholm): *Estonia*, 1997, no 2, *Ostragehege*, 2001, no 1, *Estonia*, 2000, no 2 and 2001, no 2, *Lichtungen*, no 95, 2003
- In Hungarian: *Ördögös idők* (Budapest 2004, transl. by Móni Segesdi)
- In Latvian (all transl. by Maima Grinberga): *Forums*, 2002, no 23, *LMM*, 2002, no 27 and *Karogs*, 2005, no 5
- In Norwegian: *Trollskap i november* (Oslo 2004, transl. by Turid Farbrege)
- In Russian: KC, NEN; *Падуга*, 2003, no 1 (transl. by Svetlan Semenenko), *Вышгород*, 2004, no 1/2 (transl. by Semenenko), *Новый Таллинн*, 2004, no 3/4 (transl. by Boris Tuch), *Таллинн* 2005 (transl. by Semenenko)
- In Swedish: HIS, EB2

### Criticism

- Rutt Hinrikus, [Review of 'Butterfly'], *ELM*, 1999, no 9, pp 37–38; Idem, [Review of 'Baker's Gingerbread Cake'], *Ibid.*, pp 42–43; Andrus Kivirähk, *ELM*, no 10, 2000, p 27; Rutt Hinrikus and Janika Kronberg, [Review of 'The Barn-keeper'], *ELM*, no 12, 2001, pp 37–38; Idem, [Review of 'Stories'], *ELM*, no 21, 2005, p 40; Eric Dickens, 'Old Barny – or, is humour translatable?', *ELM*, no 14, 2002, pp 26–31; Mari Enqvist, 'Eine satirische Geschichte Estlands', *Estonia*, 1996, no 1, p 51.





**Kivisildnik, Sven** | EE | (real name Sven Sildnik, \*3.1.1964 Rakvere) Writer and 'scandal-monger', important Estonian literary innovator in the 1990s.

Kivisildnik studied agronomy at the Estonian Academy of Agriculture and journalism at Tartu University, without graduating. He has been editor of several cultural (*Vagabund*, *Kostabi*) and 'yellow-press' magazines (*Post*, *KesKus*) since 1989; in the middle of the 1990s he started simultaneously working as a copywriter. Starting in 1988 he was a member of the Hirohall literary group and one of the leading figures of the Estonian Kostabi Society. Kivisildnik has also participated in avant-garde theatre performances, TV and radio shows. Since 2005 he has his own publishing house *Jumalikud Ilmutused* (Divine Revelations) which publishes also books by other contemporary Estonian authors.

Literary works: the absurdist poem, after the motifs of Marie Under's verse, *Märg Viktor* (Wet Viktor, 1989), the pseudo-religious poem *Dawa Vita* (1991), the voluminous collection of works *Nagu härjale punane kärbseseen* (Like a Fly-Amanita to a Bull, 1996), the free-verse diary *Loomade peal katsetatud inimene* (An Animal-Tested Man, 1997), the conceptual postcard *Kutse* (Invitation, 1997), the books of verse *Päike, mida sa õhtul teed* (Sun, What Will You Do in the Evening, 2003), *Rahvuseepos Kalevi-poeg ehk Armastus* (The National Epic Kalevipoeg, or Love, 2003), *Otsin naist* (A Woman Wanted, 2004), *Poem Puutinile* (Poem for Putin, 2004), *Tali valla ametlik ajalugu* (The Official History of Tali Parish, 2005), *Vägistatud jäämägi* (Raped Iceberg, 2006), *Torti ja aborti* (Cake and Abortion, 2007), *Sumo* (Sumo, 2007, the annual award for the best poetry book), *Joosepi kahtlused* (Joseph's Doubts, 2008) and the collection of magazine essays *Null Tolerants* (Zero Tolerance, 2004); on the internet he has published an obscene parody of the lexicon *Eesti Nõukogude Kirjanike Liit* – 1981.

*aasta seisuga, olulist* ('The Writers' Union of Soviet Estonia – up to 1981, Essentials, 1990/1996) and the quasi-homosexual, quasi-religious quasi-novel *Nagu isane kass ümber isase pudru* (Like a Male Cat around a Male Porridge, 1996). Both of the last two were republished in *Valitud teosed 1. Jutustused ja romaanid* (Selected Works 1. Stories and Novels, 2004). He also wrote the plays *Tandsja pühalik* (Dancing Saint, in the Võro language with Ülle Kauksi, staged in 2001, published in Kauksi Ülle's book *Kuus tükki* [Six Plays, 2006]), *Pööripäeva päike* (The Solstice Sun, staged in 2004) and *Olovernes* (staged in 2005). In 2005 he participated in collection of children stories *Ruttu tuttu! Eesti isade unejutte* (Quickly to Bed! Bedtime Stories of Estonian Fathers).

Kivisildnik has the reputation of being an enfant terrible in the Estonian literature of the 1990s. A great deal of that has been due to his public role-playing as a provocative poet who deliberately ignores the authorities of tradition and contemporary literary institutions. His writings (newspaper and magazine articles as well as his poems) often challenge decent language use and proper institutional behaviour. The works of Kivisildnik can be divided into three parts: first, absurdist texts without any 'reasonable' meaning; second, texts which are written from the standpoint of an arrogant public persona and are reactions to real events; third, all kinds of rewriting of existing literary material in the form of collage, which follow a certain technical matrix. The third mode of writing is significant in its below-the-surface repercussions and also in its 'violent' attitude towards the highly recognized authors whose texts are destroyed in that writing. One of his main goals is to violate communication patterns both in literary life and in the reception of texts. Kivisildnik has also been a significant figure in the ethno-futurist movement, presenting the side of ethno-futurism which quotes the modernist avant-garde of the first half of the 20th century (including futurism). So his works are at the same time examples of belated radical modernism and well-adapted postmodernism; behind his activity can be perceived a certain 'negational' idealism, eliminating all that can be eliminated to reach the 'uneliminable'. In the middle of the last decade Kivisildnik was the figure who personified, in a sharper form, the liberation of the younger literary generation. It is said that perhaps the phenomenon of Kivisildnik is of more

influence than his texts. In recent years Kivisildnik's 'rage' has softened somewhat, but he is still a sharp critic of social and cultural life in his poems and in his newspaper and TV reports. In recent years his audience has grown a little more accustomed to his 'scandal-monger' image and that has added some public acceptability and entertainment value to the Kivisildnik phenomenon. | AARE PILV

## Translations

In English: SC

In Finnish: *Runoelma Putinille* (Tallinn 2004, transl. by Hannu Oittinen); AKR, STT

In Latvian: *Nevārītas asaras* (together with Contra; Riga 2009, transl. by Guntars Godiņš); *Rīgas Laiks*, 2003, no 11 and *Karogs*, 2005, no 5 (transl. by Maima Grinberga)

In Russian: *Падыза*, 1991, no 1 (transl. by Sergey Seredenko), *Падыза*, 2000, no 4 (transl. by Svetlan Semenenko)

In French: *Vikerkaar*, 1994, no 7 (poems originally written in French, transl. into Estonian by Hasso Krull)

In Swedish: HIS

## Criticism

Marianne Vogel, 'Lyrik postmodern', *Estonia*, 1997, no 1, p 32; Rutt Hinrikus and Janika Kronberg, 'The National Epic Kalevipoeg or Love', *ELM*, no 18, 2004, pp 44–45; Piret Viire, 'Sven Kivisildniks skandalöse Liste', *Estonia*, 1997, no 2, pp 16–19.



**Kleinas, Danielius** | LT | (German Daniel Klein, \*30.5.1609 Tilžė/Tilsit, now Sovetsk, Kaliningrad region, Russia, †28.11.1666 Tilsit) The best-known 17th-century figure in Lithuanian writing, a poet, linguist and translator.

Kleinas attended the ducal school of the Tilsit province, and in 1627–1636 studied theology, philosophy and Classical languages at Königsberg University where he defended a thesis of a philosophical nature and was conferred a master's degree. From 1637 until his death, Kleinas worked as a Lutheran pastor in the Lithuanian church in Tilsit and, it is presumed, taught in a school. In

1638 he was appointed to head a board of priests that had to prepare Jonas Bretkūnas' Lithuanian translation of the Bible for publication (the project, however, was not implemented). Referring to *Recessus generalis* (Universal Regulation, 1639) issued by the Prussian sovereign, Kleinas foresaw a broad perspective for the preparation of Lithuanian written works, rallied people of letters for the purpose, and urged that a printing press for Lithuanian books be opened in Tilsit.

He prepared an essentially reformed Lithuanian hymnal and the first Lithuanian prayer book *Naujos giesmju knygos* (New Books of Hymns), *Taipajeg maldu knygeles* (And Also Prayer Books, 1666); he wrote the first published grammar of the Lithuanian language, *Grammatica Litvanica* (1653), and its summary in German, *Compendium Litvano-Germanicum* (1654); he compiled one of the first German-Lithuanian dictionaries, *Lexicon Lithuanicum* (it was not published, and the fate of the manuscript is unknown).

*Naujos giesmju knygos* is the first Lithuanian hymnal prepared along the lines of theoretical principles of poetics and a standardised grammar of the Lithuanian language. With this book, Kleinas started a new stage in versified Lithuanian writing. He perceived the hymn not only as a text with a religious purpose, but also as a work of poetry, and consciously endeavoured to equate Lithuanian hymns with the best hymns of other nations. Following the example of the German theoretician Martin Opitz, Kleinas reformed the versification of religious chant and, instead of the traditional syllabic versification, he introduced a syllabic-tonal one that later took deep root in religious and secular Lithuanian poetry. These new qualities were most distinct in the hymns he wrote himself or translated. Kleinas used an ingenious technique of rhyming and strophes, and preferred natural iambs and trochees. His hymns are characterised by fluent and lively language, a rich lexicon and a considerably higher general culture of Lithuanian versification. The hymnal is innovative from the point of the repertoire, too. Two layers of hymns are distinct here: the ascetic mediaeval hymns reprinted from earlier Lithuanian Protestant hymnals, and Baroque hymns, prepared by Kleinas and his fellows, and bringing the air of the new epoch with them. The rudiments of secular Lithuanian poetry can be discerned in the latter. The hymns



of Merkelis Švoba are especially rich in motifs of nature, work and everyday life. In the preface to the hymnal, Kleinas formulated the principles of poetics; versifiers and translators of later centuries tried to follow them, yet up to the 19th century their hymnals, with the exception of separate hymns, fell short of Kleinas' hymnal. Although initially the reform stirred an outcry among conservative priests, Kleinas' hymns were reprinted in all official Lithuanian hymnals in East Prussia. The first Lithuanian prayer book was bound together with the hymnal. The texts of prayers were mostly original, written by Kleinas, and impeccable from the point of view of orthography, language and style. The prayers of war and various disasters are especially emotional and vivid, while versified inserts liven up the texts. The prayer book, almost without corrections, was reprinted together with the hymnal for several centuries to come.

In his work on the hymnal and the prayer book, Kleinas referred to his *Grammatica Litvanica*. In the process of writing it he applied creatively the models of the Classical and modern languages, while the living language and Lithuanian written works were his sources of lexical material. This grammar for the first time presented a systematic description of the grammatical structure of Lithuanian, set norms of the standard language that were based on the Prussian West Highland dialect, and standardised system of sounds and orthography. In the preface, Kleinas raised patriotic objectives in the development and fostering of the Lithuanian language. His grammar paralleled the best grammars of other languages of the time; it laid the foundations for Lithuanian linguistics, and was the basis for preparing books in the 17th to 18th centuries. | LIUCIJA CITAVIČIŪTĖ

### Criticism

Elizabeth Novickas, 'The Printer and the Scholar: the Making of Daniel Klein's *Grammatica Litvanica*,' *ArchL*, vol 6, pp 17–42; Jurgis Pakerys, 'Elements of Hebrew in the first Printed Lithuanian Grammars of Daniel Klein (1653, 1654). Verbal morphology,' in: *Das Baltikum im sprachgeschichtlichen Kontext der europäischen Reformation* (Vilnius 2005), pp 77–87; Йонас Палёнис, *От Мажвидаса до Видунаса* (Vilnius 1999), pp 32–37.



**Klīdzējs, Jānis** | LV | (\*6.5.1914 Viļāni parish, †2.5.2000 Napa, California, USA) One of the most prominent portrayers of the specific character of the Latgale region in Latvian prose.

Klīdzējs studied agriculture in Latvia and graduated with master's degree in clinical sociology in the USA. He worked for various newspapers and magazines and at other jobs.

He wrote in both the Latgale written dialect and literary Latvian language. He gained popularity with his first book *Jaunieši* (The Youth, 1942), which told of the fates of graduates of a Latgale secondary school. After leaving Latvia he published some 20 books, including: *Dženitors* (The Janitor, 1955), *Cilvēka bērns* (The Child of Man, 1956), *Zilie kalni* (Blue Mountains, 1960), *Snīgi* (The Snows, 1963), *Dzīvīte, dzīvīte, šūpojos tevī* (I Swing in the Cradle of Life, 1979), *Otrās mūsos* (Alter Ego, 1983), *Dāvātās dvēseles* (The Gifted Souls, 1986), which tells, with the help of a lively story and a nuanced psychological portrait, of life in the Latgale region before World War II and of the fates of Latvians in the USA. Klīdzējs knows people well and is able to characterize them, as is evident in his collections of stories and novels: *Mīlētāji un nīdēji* (Lovers and Haters, 1946), *Pajumte* (The Shelter), *Cilvēki uz tilta* (People on the Bridge, both in 1951), *Viņas un viņi* (His and Hers, 1954), *Dzīvīte, dzīvīte* (Oh, My Life, 1967), *Debešu puse* (The Horizon, 1968), *Tās balsis, tās balsis* (Those Voices, 1973), *Prezidents un Latvijas paaudze* (The President and the Generation of Latvia, 1975), *Ievainotā dzīve* (The Wounded Life, 1976), *Laidiet, laidiet* (Let Go, Let Go!, 1984), *Satikšanās Rīgā* (Meeting in Riga, 1989), *Neraudi, ja nepārnākšu* (Don't Cry if I Don't Return, 1990). In Latvia, Jānis Streičs has made films based on Klīdzējs' novels, *The Child of Man* (1991) and *Likteņdzirnas* (The Mill of Destiny, 1998, based on the novel *The Snows*).

The writer's language is picturesque, rich and full of local colour, but at times voices the sharp comments of a publicist. He has written many journalistic articles and literary critiques. | ANITA ROŽKALNE

### Translations

In Lithuanian: *Aidai*, 1968, no 9 (transl. by Andrius Baltinis)



**Koidula, Lydia** | EE | (née Lydia Emilie Florentine Jannsen, after 1873 Michelson, \*24.12.1843 Vändra, near Pärnu, †11.30.1886 Kronstadt, reburied in the Tallinn Forest Cemetery in 1946) Poet, playwright, prose writer, and the most influential expresser of the ideas of the national movement and national patriotism in the Estonian poetry of the second half of the 1860s.

Lydia Koidula studied at the Higher School for Girls in Pärnu from 1854 to 1861, after which she passed the 'Big Exam' at the University of Tartu and received the diploma of a home tutor. She worked as an assistant to her father J.V. Jannsen in the editorial office of the newspaper *Eesti Postimees* in Tartu. She lived in Kronstadt after marrying Eduard Michelson, a Latvian doctor, in 1873.

Two books of poetry were published during her lifetime: *Vainulilled* (Meadow Flowers, 1866) and *Emmajõe Öpik* (The Nightingale of the River Emmajõgi, 1867); her poetry was also published in newspapers and magazines. A great number of selections have been published posthumously: *Kogutud luuletused* (Collected Poems, 1925), *Valitud laulud* (Selected Songs, 1934), *Valitud luuletused* (Selected Poems, 1943), *Valik luulet* (Selected Poetry, 1948), *Valitud luuletused* (Selected Poems, Vadstena 1949), *Luuletused* (Poems, 1957) in *Teosed I* (Works I), *Meil aia-äärne tänavas* (On My Beloved Country Lane, 1957), *Luuletused* (Poems, 1969, a text-critical publication), and *Mu isamaa on minu arm* (My Fatherland is my Love, 1978). Her most

important stories are *Enne ukse lukutamist* (Before Locking the Doors), *Ainuke* (The Only One), *Tammiste küla veskitondid* (The Mill Ghosts of Tammiste Village, 1868), and *Loigu perenaine* (The Lady of Loigu Farm, 1881). Koidula also wrote four plays: *Saaremaa onupoeg* (The Cousin from Saaremaa, 1870), *Säärane mulk ehk sada vakka tangu-soola* (Such a Bumpkin! or A Hundred Bushels of Salt, 1872), *Kosjakased* (Birches for Wooing, 1946), and *Kosjaviinad* (Vodka for Wooing, 1946).

In Koidula's first book of poetry, *Vainulilled*, her true calling, patriotic poetry of the fatherland, is manifested. *Emmajõe Ööbik* achieves, with its romantic elation, the peak in expressing the thoughts and feelings of people living through the National Awakening. Her poetry was influenced by German romantics, but she added to this a unique sense of her own time and a deeply spirited feeling for the destiny of her homeland, which made her patriotic poetry especially powerful. Several of her poems have been set to music, and these songs have attained the status of hymns. In addition to singing odes to her homeland and expressing the ideal of freedom, other themes in Koidula's poetry are nature, love and the poetry of thoughts. She has also written poetry for children and ballads. Koidula knowingly employed diverse metres and strophes, being ahead of her time in this respect.

Koidula's stories were born from her journalistic work, as she helped to fill space in a supplement of *Eesti Postimees* called *Jututuba* (The Room of Stories). Like her poetry, some of her stories are also based on foreign, mostly German, sources. Her stories examine such important issues of the awakening as slowing down emigration, fostering education and fighting superstition.

Her plays were the basis for Estonian national theatre and drama. The first play was the comedy *Saaremaa onupoeg*, and was based on the works of T. Körner. It was performed by the Vanemuine Society on 24 June 1870, a date cited as the beginning of Estonian theatre, at first called the 'theatre of Koidula'. *Kosjakased*, *Säärane mulk ehk sada vakka tangusoola* and *Kosjaviinad* are also comedies, which mainly reflect on people's educational problems, but also on conflicts between poverty and prosperity.

Some of Koidula's epistolary legacy has been published in *Fr. R. Kreutzwaldi ja Koidula kirjavahetus* (Correspondence Between Fr. R. Kreutzwald and Koidula, I 1910, II 1911, new edition in 1962),



*Koidula ja Almbri kirjavahetus* (Correspondence Between Koidula and Almbri, 1925), *Koidula kirjad omakseile* (Koidula's Letters to her Family, 1926). In addition to providing insights into her personality, they also offer abundant information on the cultural life of the time. | HILVE REBANE

### Translations

In English: EPI, EA

In Esperanto: EAI

In Finnish: ER

In French: 'PLE(11b)

In German: EG, ELY, WKH; *Estonia*, 2000, no 1 (transl. by Gisbert Jänicke)

In Hungarian: AEK

In Italian: PE

In Lithuanian: *Krantai*, 1991, no 2, *Metai*, 1992, no 4, and *Naujas Dienovidis*, 17.12.1993 (transl. by Birutė Baltrušaitytė), *Naujoji Romuva*, 1999, no 2 (transl. by Danutė Sirijos Giraite)

In Russian: *Смущу* (Moscow 1945, Tallinn 1950, comp., transl., afterword by Liidia Toom); *Избранное* (Tallinn 1950, Moscow 1961, transl. by Toom); *Венок из слез души* (Tallinn 1993, comp. by Artur Laast, afterword by Toom); AEP, AEPa, EP19, PEst

In Swedish: VSF

Some poems have been published in Latvian.

### Criticism

Aino Kallas, *Tähdenlento* (Tartu 1915); Madli Puhvel, *Symbol of Dawn: The Life and Times of the 19th-century Estonian Poet Lydia Koidula* (Tartu 1995, 1999); Urmas Bereczki, 'Lydia Koidulas Briefe an Pál Hunfalvy', *Estonia*, 1985, no 2, pp 6–15; Cornelius Hasselblatt, 'Lydia Koidula im Badischen', *Estonia*, 2000, no 1, pp 4–11; Gisbert Jänicke, 'Über meinen Umgang mit Lydia Koidula', *Estonia*, 2000, no 1, pp 28–39; Džuljeta Plakidis, 'Rīts apbalvot mūs māk', *Karogs*, 1966, no 8, pp 115–116; Birutė Masionienė, *Is Kalevo šalies* (Kaunas 1990), pp 24–27; Idem, '150-osios L. Koidulos gimimo metinės', *Metai*, 1993, no 11, pp 157–159; Idem, 'Giedojusi Estijos aušrą', *Naujasis Dienovidis*, 17.12.1993.



**Kõiv, Madis** | EE | (\*5.12.1929 Tartu) One of the most distinctive and unconventional Estonian playwrights and prose writers, and winner of the Estonian National Prize for Culture (1994 and 1998) and for Life Work (2008).

In 1953 he graduated from Tartu University, where he studied physics. He has worked in the Tallinn Polytechnic Institute and in the Institute of Physics, doing research in theoretical physics. Besides scientific research and literary activity, he has also been active as an amateur painter. Kõiv has published several essays on literature and philosophy. He is a co-author of the scripts for the films by Sulev Keedus, *Georgica* (1998), and *Somnambuul* (2003).

Plays: *Faehlmann. Keskpäev. Öhtuselgus* (Faehlmann. Midday. Evening Clarity, staged 1982, published 1984, co-author Vaino Vahing), *Põud ja vihm Põlva kihelkonnas nelätoistkümnendäma aasta suvõl* (Drought and Rain in Põlva Parish in Summer 1914, published 1987, staged 1993, co-author Aivo Lõhmus), *Castrozza* (staged 1991, 2007), *Kokkusaamine* (The Meeting, staged 1991), *Tagasitulek isa juurde* (Return to the Father, staged 1993), *Filosoofipäev* (A Philosopher's Day, staged 1994), *Tali* (The Winter, after Oskar Luts, staged 1996), *Peiarite õhtunäitus* (The Rogues' Night Show, staged 1997), *Stseene saja-aastasest sõjast* (Scenes from the Hundred Years' War, staged 1998), *Küüni täitmine* (Filling the Barn, published 1978, book 1998, staged 1999, co-author Hando Runnel), *Omavahelisi jutuaajamisi tädi Elliga* (Private Conversations with Aunt Elli, staged 1998), *Kuradieliksiir* (The Devil's Elixir, after E.T.A. Hoffmann, staged 1998), *Kui me Moonsundi Vasseliga kreeka pähkleid kauplesime, siis ükski ei tahtnud osta* (When we were Selling Walnuts with Vassal of Moonsund, Nobody Wanted to Buy, staged 1999), *Las olla pääle...* (Let it Be..., 2003, staged as *Ennola*), *Finis nihili* (staged 2004), *Lõputu kohvijoomine* (Endless Coffee-drinking, co-author Leo Metsar, staged 2008). Collections of plays: *Kolm näitemängu* (Three Plays, 1997), including *Kokkusaamine*, *Filosoofipäev*, and *Tagasitulek isa juurde*; and *Näidendid I* (Plays I, 2006), *Näidendid II* (Plays II, 2007). Radio plays: *Haug* (The Pike, 1997), *Ketas* (The Discus, 1999), *Järv* (Lake, 2000), *Üks teine lugu* (The Other Story, 2004), *Ennola* (2004). Three of them have been published in the collection *Kas kuulete...?* (Do you Hear...?, 2002). Prose works: *Endspiel: laskumine orgu* (Endspiel: Descent into the Valley, 1988, co-author Vaino Vahing), *Studia memoriae I–IV* (1994–1999), *Aken* (The Window, 1996), *Keemiline pulm: autobiographia cryptica* (The Chemical Wedding, 2002), *Päev* (The Day, 2004). He has also published short stories in literary magazines, the philosophical es-

say *Attika apooria*, *Elea tragöödia* (Attican Aporia, Eleatic Tragedy, 2000), and the collection of articles *Luhka-minek* (Going to Flood Plain, 2005).

Kõiv's highly unconventional plays and prose works combine philosophical matters with extreme subjectivity; they are distinguished by their original world-view and visionary quality, manifested in rather wild surrealistic imagery. In his novels and memoirs, he deals mainly with the scrupulous exploration of personal memory, aimed at clarifying the very essence of the past and of time. Memories are intertwined with vivid perceptual images, fantasies and dreams, constituting a chaotic psychic stream with haunting repetitive motifs such as a mysterious hole, terrifying yellow light, a sense of being lost in the world, etc. The same motifs pass through his plays, which are thematically more diverse, ranging from the history of European philosophical thought (plays about Spinoza, Leibniz and Immanuel Kant) to ordinary Estonian peasant life. However, the common ground is always Kõiv's passion to understand or recognise the essence and meaning of phenomena, and the ultimate conditions of man's being in the world despite an awareness of the absence of final answers. His plays contain a great deal of hidden, unclear or enigmatic elements, and display a complicated relationship of presence and absence. Therefore, they have been called 'theatre of concealment'. Parallels with theatre of the absurd are sometimes quite obvious. Some of Kõiv's plays are based on his family story set against the backdrop of Estonian history; their main topics are national memory and identity, which are primarily determined by the home or landscape, and language. Kõiv's dialogue is characterised by an authentic spoken language, often coloured by mild humour; some plays are written in the southern Estonian (Võru) dialect. The dreamlike reality of his plays contains a plethora of powerful visual images, sounds and smells; subtle sensuous details are laden with ambiguous meanings. Space undergoes rapid metamorphoses; time oscillates between present and past. He prefers the display and variation of an initial situation to storytelling, and bases the composition of his works on rhythmic patterns. Often Kõiv creates technically unstageable scenes; their visionary quality, together with unusual and sophisticated subjects, has created serious challenges for Estonian theatre. Several plays, dating back to the 1960s–1970s, were staged only in the 1990s. In contemporary Estonian

theatre, Kõiv is the most important playwright. His plays have been awarded several literary and theatre prizes. | LUULE EPNER

### Translations

In Hungarian: BKP

In Russian: KC (*Finis nihili*)

In Finnish: *Takaisin kotiin*, 1977, was staged in Joensuu (transl. by Kaisu Lahikainen), *Poutaa ja saetta Pölvän pitäjässä kesällä neljatoista*, 1966, was staged in Varkaus (transl. by Kaisu Lahikainen)

His plays have been also translated into German, English, French.

### Criticism

Luule Epner, 'Text and stage: Theatricalism in modern Estonian drama', *Interlitteraria*, no 1, 1996, pp 26–40; Luule Epner, 'Madis Kõiv's visionary theatre', *ELM*, 1999, no 9, pp 16–21; Piret Kruuspere, 'The role of national theatre at the turn of the millennium', *Interlitteraria*, no 5, 2000, pp 186–199; Mardi Valgemäe, 'Estonian drama discovers the philosophers' stone?', *JBS*, vol 32, no 1, 2001, pp 100–107; Aare Pilv, 'Subjekti ja kirjallisuus', in: *Viron kirjallisuus vuosituuhannen vaihteessa: Postmodernia ja modernia* (Helsinki 2003), pp 121–132; Idem, 'Madis Kõiv – writer to an ideal reader', *ELM*, no 19, 2004, pp 10–15; Piret Kuusk, 'Madis Kõiv', *Estonian Culture*, 2004, no 2, pp 6–7; Luule Epner, 'Rupture and Continuity: How History and Memory Are Represented on the Stage', in: *We Have Something in Common: The Baltic Memory: Collegium litterarum* 21 (Tallinn 2007), pp 177–196; Piret Kruuspere, 'Estonian Memory Theatre: The 1970s–1990s', in: *Ibid.*, pp 157–176; Борис Тух, 'Драма одинокого интеллекта', *Новый Таллинн*, 2004, no 1, pp 43–58.



### Kolbergs, Andris | LV | (\*21.12.1938 Riga)

One of the active developers of sociological detective in Latvian literature.

Kolbergs studied at the Moscow Institute of Publishing and has worked for a number of factories and manufacturers, magazines and at the Copyright Administration. He has held posts in a number of public organisations, including that of Secretary of the Latvian Writers Union, Chairman of the Riga Latvian Organization, and President of the Latvian Detective Genre Association.



The most prominent part of Kolbergs' work is formed by criminal novels: *Kriminālieta trijām dienām* (A Criminal Case for Three Days, 1977, filmed with the title *Trīs dienas pārdomām* [Three Days to Think it Over], 1980), *Cilvēks, kas skrēja pāri ielai* (The Man Who Ran Across the Street, 1978), *Fotogrāfija ar sievieti un mežakuili* (Photograph of a Woman and a Wild Boar, 1983, filmed in 1987), *Atraitne janvārī* (A Widow in January, 1984), *Ēna* (The Shadow, 1985, filmed under the title of *Dubultnieks* [The Double], 1986), *Naktī, lietū...* (At Night in the Rain..., 1986), *Automobilī, rīta pusē* (In a Car, Towards Morning, 1986, filmed under the title *Par mīlestību pašreiz nerunāsim* [Let's Not Talk of Love Right Now], 1988), *Nekas nav noticis* (Nothing has Happened, 1988, filmed under the title *Depresija* [Depression], 1991), *Meklējiet sievieti* (Search for a Woman, 1996), *Pulkstenis ar atpakaļgaitu* (A Clock in Reverse), *Klaunu maršs šausmu tirgū* (A March of Clowns at the Market of Horrors, both 2002). In his work Kolbergs emphasizes the roots of crime in the social and psychological currents of the times. His characters are presented in rapidly flowing action against a broad background of time.

Kolbergs has written collections of stories and humorous sketches, *Šāviens dienas laikā* (A Shot in the Daytime, 1971), *Pašu puikas* (Local Boys, 1973), *Vanags* (The Hawk, 1974), *Dum്പis uz laupītāju kuģa* (Mutiny on a Pirate Ship, 1993), *Ja tautu dēls un maksāderis ir abi partijā* (If a Farmer's Boy and a Fisherman Both Belong to the Party, 1996), and an autobiography *Viņa majestāte – Gadījums* (His Majesty – a Chance Occurrence, 1997). The writer's interest in history has led him to write a number of guide books – *Rīga* (Helsinki 1991, Riga 1993), *Rīgas grāmata* (The Book of Riga, in two parts, 1998–1999), *Rīga kājāmgājējiem* (Riga for Pedestrians, 2001), *Jūrmala kājāmgājējiem* (Jūrmala for Pedestrians, 2002), *Lasāmgrāmata par Rīgu, tās priekšpilsētām un kūrortpilsētu Jūrmalu* (A Reader About Riga, its Suburbs and About the Resort Town of Jūrmala, 2007). He has also written a number of scripts for films and documentary TV films. | ANITA ROŽKALNE

### Translations

In Bulgarian: *Три дни за размисъя; Човекът, който бягаше по улицата* (Sofia 1988, transl. by T. Balova)  
In Czech (both transl. by Vojtěch Gaja): *Akt s puškou* (Prague 1985), *Člověk běžící přes ulici* (Prague 1988)  
In English: *Riga for the Curious Traveler* (2003, transl. by Anita Liepiņa), *Look for me, search for me* (2004, transl. by Anita Liepiņa)

In Estonian: *Mees, kes jooksis üle tänava* (Tallinn 1984, transl. by Mari Vaba and Lembit Vaba)  
In German: *Die Nackte mit dem Gewehr* (Berlin 1984, transl. by Helga Gutsche), *Drei Tage zum Nachdenken* (Berlin 1989, transl. by Gutsche), *Porträt einer Stadt* (Riga 1998, transl. by Anita Muijniece), *Riga: Portrait einer Stadt* (Riga 1999, transl. by Matthias Knoll)  
In Hungarian: *MN*, 2004, no 1 (transl. by Béla Jávorszky)  
In Lithuanian: *Trijų dienų kriminalinė byla* (Vilnius 1982, transl. by L. Radzins), *Šešėlis* (Vilnius 1987, transl. by Bronė Balčienė)  
In Romanian: *Văduvă în ianuarie; Nud cu arma* (Bucarest 1987, transl. by V. Ene)  
In Russian: *Трёхдневный детектив* (Riga 1983, transl. by V. Semyenova), *Тень; В автомобиле под утро; Обнаженная с ружьем* (Moscow 1989, transl. by Z. Trenko, S. Suvorov and Yuri Abizov), *Сигарета Арнольда Занде* (Riga 1991, transl. by Trenko, Suvorov, and Abizov), *Убийство по телефону; Ничего не случилось* (Riga 1991, transl. by Suvorov)  
In Swedish: NROV

### Criticism

Astrida Skurbe, *Andris Kolbergs* (Riga 2006).



**Kolk, Raimond** | EE | (\*8.2.1924 Saru, Hargla Parish, Võru County; †3.11.1992 Stockholm) Poet, prose writer and critic, one of the most noteworthy Estonian exile writers, and one of the most distinctive dialect poets.

Raimond Kolk graduated from the Tartu Teachers' Training College in 1943 and worked as a primary school teacher in Võru County in the autumn of the same year. He fled German mobilization to Finland in January 1944, and fought on the Karelian front. He went on to Sweden, where he held many different jobs, including working as an iron turner in a vacuum cleaner factory from 1948 to 1958. He studied public administration, national economics and statistics at the Humanities Department of the University of Stockholm from 1958 to 1963, and worked as an official in the Swedish Ministry of Agriculture and as financial director of the Swedish National Food Authority from 1972 to

1989. In 1945 he joined the literary group *Tuulisui* (Wind-Mouthed), which had already been created in Estonia. He was active in the Estonian exile media and politics as one of the founders of the magazine *Radikaaldemokraat* (Radical Democrat) and the editor of the culture magazine *Sõna* (The Word) from 1948 to 1950. Kolk later contributed to the magazine *Tulimuld* (Scorched Earth) and the newspaper *Teataja* (Newsletter) and edited the political magazine *Side* (Communication) from 1956 to 1992. He visited Tallinn again in 1971, but was able to visit Võru County, his homeland, only in 1989.

Kolk made his debut with poems in *Õpilasleht* (Student Newspaper, 1938) in Tartu. His first book of poetry *Ütsik täht* (Lonely Star, 1946) was published in Sweden, followed by *Kõiv akna all* (Birch under the Window, 1952), *Müüdud sõrmus* (A Ring Sold, 1957), *Kiri* (A Letter, 1977) and his collected poems, *Võõral maal kirjutatud laulud. Luulekogumik 1940–1983* (Songs Written in a Foreign Land. Collection of Poems 1940–1983, 1984). In Estonia, Kolk's poetry became widely available in the collection *Ütsik täht* (Lonely Star, 1989). His first books of poetry are mostly written in the Võru dialect and he effectively continues the pastoral traditions of Estonian poetry. In his poetry everyday landscapes, daily events and religious motifs lead to the warm wisdom of life. Humour and bitterness alternate in Kolk's formally simple poetry. *Müüdud sõrmus* expresses his protest against the occupation of Hungary.

In 1943, Kolk won first prize in a competition of stories sponsored by the newspaper *Postimees*. The main character of his first novel *Küla põleb kahest otsast* (The Village Burns at Both Ends, 1955) is an Estonian student in Sweden, whose road to adaptation and the conflict between his affections and opportunities are described. The novel *Sulajää* (Melting Ice, 1958) relates the destiny of a young woman in Võru County between the two world wars, dissolves the borderlines of realism, and presents variations on the motif of ice. The trilogy *Et mitte kunagi võita* (In Order never to Win, 1969), *Mõned päevad septembris* (Some Days in September, 1972) and *Truudus elu vastu* (Faithful to Life, 1976) concentrates on the choices of exile in Swedish society. Recent Estonian history, from the freedom fighters' movement until the events of 1939–1941, is portrayed in the trilogy *Vallavanema*

*pärandustomp* (The Inheritance of the Parish Elder, 1983, translations in Latvian in the United States of America, 1988), *Elu edeneb* (Life Progresses, 1984) and *Ajad muutuvad* (Times Change, 1989). Kolk's short stories were published in the volumes *Väike-meies, miks nutad?* (Why are you Crying, Little Boy?, 1960) and *Uskmatu Toomas* (Doubting Thomas, 1981). The first collection also reflects his war experience. *Lestakala otsimas ja teisi jutte* (Looking for Plaice and Other Stories, 1987) is a collection of stories previously published in *Teataja*. The best of Kolk's prose is characterised by captivating storytelling, a good memory for details and infectious humour. His play *Juozas Raamatukandja* (Juozas the Book Bearer, the first act was published in the magazine *Tulimuld* 1958, no 4) revolves around the ideals of freedom and is based on Lithuanian history.

The book of memories *Tuulisui ja teised* (Wind-Mouthed and Others, Stockholm, 1980; revised edition Tallinn, 1992) gives valuable information on the literary life of Estonians in Sweden from 1945 to 1950. Kolk was one of the most devoted reviewers of Estonian literature in the exile media. The short monograph *August Mäik* (1964) was published as a separate book. Kolk has also published treatments on Estonian literature in German, Swedish, English and Finnish. | ENN LILLEMETS

### Translations

In English: AMEP

In Finnish: NR

In Swedish: OSVS

Some poems have been translated into Italian.

### Criticism

Oskar Kruus, *Raimond Kolkin elämä ja tuotanto* (Tallinn 1993).



**Kondrotas, Saulius Tomas** | LT |  
(\*30.1.1953 Kaunas) Prose and scriptwriter;



a yet unsurpassed representative of magic realism in Lithuanian literature.

In 1976, Kondrotas graduated from Vilnius University, where he studied psychology and philosophy; he worked for the Senior Editing Board for Encyclopaedias, and taught at Vilnius Institute of Fine Arts. Since 1980 he has been a full-time writer. In 1986 he emigrated to the West and for many years worked for the Lithuanian section of Radio Free Europe. When the station was closed in 2004, he left for the USA. Recently his interests lie in art photography.

He has published the collection of short stories *Pasaulis be ribų* (World Without Boundaries, 1977), the novels *Žalčio žvilgsnis* (The Glance of a Serpent, 1981), *Ir apsiniauks žvelgiantys pro langą* (And Those Looking out of the Window will be Overcast, 1-2, 1985), the collection *Įvairių laikų istorijos* (Stories of Different Times, 1982). After Kondrotas' emigration his books were removed from the depositories of public libraries. During the years of the National Revival, *Kentauro herbo giminė* (The Family of the Centaur Crest), a collection of short and long short stories, was published (1989). Three new short stories were included in the prose selection *Meilė pagal Juozapą* (Love According to Juozapas), which was published in 2004. He wrote the script for a film after Irwin Shaw's novel *Rich Man, Poor Man* (1982, directed by Arūnas Žebriūnas). In 1990, a film was made after the novel *Žalčio žvilgsnis* (directed by Gytis Lukšas).

In his very first short stories Kondrotas waged a fight against the verisimilitude of Lithuanian prose and description of well known things. The phenomena depicted in his work trespass the boundaries of common understanding; fantasy exists with the rights of aesthetic reality without realistic motivation. Illogicality is perceived as a principle of existence; the key issues of human existence and the irrational side of life are reflected on through conditional images. The personages are not characterised psychologically or by their social status. They resemble mythical characters ruled by nature and the forces of fate, and embody a particular passion or idea. By rejecting the solution of moral issues, Kondrotas validated the playfulness of design. His narrative distinguishes itself by its aphoristic quality and graceful construction; sometimes a detective intrigue, philosophical reflections and passages resembling unrhymed poetry appear.

The novel *Žalčio žvilgsnis* describes various levels, degrees, stages and forms of love. It takes place in Lithuania in 1866–1910, but the borders of time are extended by the personage's reminiscences of 1863, and the letters of two other characters written in 1925 in the epilogue, where the author tried to disentangle intricate moral psychological happenings. However, the world of the novel is severed from real historical events, and Lithuania resembles an exotic pagan land with heathen elements and reminiscences of biblical, Classical and Oriental legends.

The novel *Ir apsiniauks žvelgiantys pro langą* is constructed like a maze: the main plot is surrounded by numerous other lines subjected to a coherent artistic system. The central events emerge from the conversations of the main character with his dead stepson. The axis of the plot is the existential antithesis between two brothers repeating the mythical model of Cain and Abel. Konradas drives his humble brother to suicide, ostensibly fighting for a woman's love, yet his true purpose is perfect freedom and power. Having become the governor of the city, he makes the residents build an impossible bridge, which collapses, thus ruining the dictator's power. The personages' characters and fates acquire the meaning of symbols, their world looks unreal, like a dream, yet strangely chilling due to the clearly tangible reality. | LORETA MAČIANSKAITĖ

#### Translations

- In Catalan: *Els ulls de la serp* (Barcelona 1992, transl. by Júlia Ferrer and Miquel-Lluís Muntané)  
In Croatian: VIAB  
In Danish: *Slangens skygge* (København 1993, transl. by Mette Kruse)  
In Dutch: *De schaduw van de slang* (Amsterdam 1994, transl. by Ellen Beek)  
In English: CMT, 8NWP; *Vilnius*, Autumn 2002 (transl. by Raimonda Murmokaitė), *LTinW*, 2004, vol 12, no 2, *Lituanus*, vol 50, no 3, 2004, *VilniusR*, no 16, 2004 (transl. by Laima Sruoginis)  
In Estonian: *Kentaurvapi suguvõsa* (Tallinn 1981, transl. by Tiit Jõgi); 'SPPA(3)  
In Finnish: PS  
In French: *L'ombre du serpent* (Paris 1991, transl. by Ugnė Karvelis); ADB; *Europe*, no 763/764, 1992 (transl. by Karvelis)  
In Georgian: CV  
In German: *Das Geschlecht des Kentauren* (Berlin 1985, transl. by Irene Brewing); *Der Schlangenblick* (Graz 1990, transl. by Brewing); 'ERL5  
In Greek [Κοντροπάς]: *Η σκία του φιδιού* (Athens 1996, transl. from Frech by Παλλαντίου Ληδά)

In Hungarian: *Kačji pogled* (Murska Sobota 1989, transl. by Zsuzsana Rus and Bojan Osterc, postscript by Endre Bojtár), *A kigyó pillantása* (Budapest 1992, transl. by Bojtár); *Orpheus*, 1994, no 4 (transl. by Aranka Laczházi)

In Italian: *La solitudine dell'acqua* (Milano 1993, transl. by Marianna Basile); AV, RL

In Latvian (all transl. by Talrids Rullis): *Čūskas skatiens* (Rīga 2000), *Un apmāksies tie, kuri skatās pa logu* (Rīga 2007); *Karogs*, 1996, no 4 and *Kultūras Forums*, 2005, no 12

In Polish: *Wież*, 1991, no 10 (transl. by Jacek Oporiski); *LNSH*, 2005, no 1/2 (transl. by Zuzanna Mrozikowa)

In Portuguese: *A Sombra da Serpente* (Rio de Janeiro 1994, transl. by Jose Augusto Carvalho)

In Russian: *Вильнюс*, 1990, no 6 (transl. by Tomas Čepaitis)

In Serbian: AKPL

In Slovenian: ZIL

In Spanish: *El ojo de la serpiente* (Barcelona 1992, transl. by Pilar Giral Gorina)

In Swedish: LB

In Ukrainian: BuRo

### Criticism

Audronė B. Willeke, 'The myth of the "New Cain" in the works of S.T. Kondrotas', *JBS*, vol 18, no 1, 1986, pp 79–88; Rimvydas Šilbajoris, [Review of *Ir apsiniauks žvelgiantys pro langą*], *WLT*, vol 61, no 1, 1987, p 136; Jūratė Sprindytė, 'The Hillbilly's Return', *VilniusR*, no 16, 2004, pp 7–9; Irena Jomantienė, 'In Search of the Setting Sun', *LTINW*, vol 12, no 2, 2004, pp 32–34; Dalia Cidzikaitė, 'Searching for Nation Allegories in Lithuanian Prose: Saulius Tomas Kondrotas's *The Slow Birth of Nation*', in: Violeta Kelertas (ed.), *Baltic Post-colonialism* (Amsterdam; New York, NY 2006), pp 291–308; Loreta Mačianskaitė, 'The Last Ones From Lithuania and a Literary Canon of Our Own', in: Anneli Mihkelev and Benedikts Kalnačs (eds.), *We Have Something in Common: The Baltic Memory* (Tallinn 2007), pp 111–121; 'Glauben – das ist nur ein weltanschaulicher Aspekt' [an interview], *AA*, vol 10, 2002, pp 11–17; Audronė Barūnaitė Willeke, 'Nowe czasy i stare mity w twórczości Sauliusa Tomasa Kondrotosa', *LNSH*, 2005, no 1/2, pp 93–101.



### Kreutzwald, Friedrich Reinhold | EE |

(\*26.12.1803 Jõepere, †25.8.1882 Tartu) Poet and writer who became, thanks to his epic *Kalevipoeg* and a collection of fairy tales, the 'father' of Estonian literature.

Friedrich Reinhold Kreutzwald attended elementary school in Rakvere and a district school in Tallinn. After having worked as a teacher, he studied medicine at the University of Tartu from 1826 to 1833. Subsequently he was appointed municipal doctor of the city of Võru in southern Estonia, where he worked for over 40 years until 1877.

Educational and prose books: *Wina-katk* ('The Scourge of Drink', 1840), *Wagga Jenowewa ajalik elloaeg* ('The Temporal Life of the Pious Genoveva', 1842), *Sipelgas I–II* ('The Ant I–II, 1843–1861), *Ma-ilm ja mõnda, mis seal sees leida on* ('The World and Something of what it Contains, 1848–1849), *Reinowadder Rebbane* (Reynard the Fox, 1850), *Ma-ja Merrepildid I–III* (Pictures from Land and Sea, 1850–1861), *Ristisõitjad* (The Crusaders, 1851), *Paar sammokest rändamise-tee* (A Few Steps along the Road of Travel) (1853), and *Kilplaste imevärklikud ... jutud ja teud* ('The Land of Fools, 1857). Poetry: *Lenora* (1851), *Sõda* (War, 1854), *Kalevipoeg* (The Son of Kalev, 1857–1861), *Viru lauliku laulud* (Songs of a Viru Bard, 1865), *Rahunurme Lilled püüva töö ja palavuse jahutuseks* ('The Flowers of Rahunurme as a Refreshment after Daily Work, 1871), *Lembitu* (1885). Fairy tales: *Eestirahva ennemuistetes jutud* (Estonian Fairy Tales, 1866).

Kreutzwald's greatest achievement was, without a doubt, the compilation of what later turned out to be the Estonian national epic, the roughly 19,000 stanzas of the epic poem *Kalevipoeg*. Although the author was inspired by the Finnish epic *Kalevala* (1835, second edition 1849) he wrote his own text according to what he believed was the ancient history of the Estonian people, using the material of folk tales and songs. However, most of the epic is Kreutzwald's own creation, while only about 12 per cent can be directly related to ancient Estonian folklore. This makes Kreutzwald's achievement even more impressive, as he showed through his work the possibilities of the Estonian language, which up until that time had been regarded as an incomplete peasant idiom lacking the ability to express any kind of 'higher culture'. Based on *Kalevipoeg* and on his canonical collection of Estonian fairy tales, Kreutzwald obtained, in the collective Estonian memory, the position of the founder of Estonian literature. Additionally, his popular and educational writings, e.g. a medical handbook with four imprints between 1879 and 1900, contributed much to the Estonian cultural development of that time. | CORNELIUS HASSELBLATT



## Translations

Complete translations of *Kalevipoeg* have been published:

In Czech: *Syn Kalevuv* (Prague 1959, transl. by Miloš Lukáš)

In English: *Kalevipoeg* (Toronto 1982, Moorestown 1982, transl. by George Kurman)

In Esperanto: EAI

In Finnish: *Kalevipoeg* (Helsinki 1957, 1996, abridged version, transl. by Helmer Winter; Helsinki 2005, transl. by Kyösti Kettunen, s.l. 2005 (first complete translation, the translation by Winter is abridged)

In French: *Kalevipoeg* (Paris 2004, transl. by Antoine Chalvin); 'PLE(11b)

In German: *Kalevipoeg* (Dorpat 1857–1861, transl. by Carl Reinthal and Georg Julius Schultz-Bertram; Reval 1900, Tallinn 1996, transl. by Ferdinand Löwe; Stuttgart; Berlin 2004, transl. by Ferdinand Löwe); EG, ELY

In Hungarian: *Kalevipoeg* (Budapest 1929, 1960, transl. by Aladár Bán; 1985, transl. by Zsuzsa Rab); AEK

In Latvian: *Kalevipoegs* (Riga 1929, transl. by Elina Zālite)

In Lithuanian: *Kalevo sūnus: Kalevipoegas* (Vilnius 1963, transl. by Justinas Marcinkevičius)

In Romanian: *Kalevipoeg* (Bucuresti 1978, transl. by Alexandru Calais)

In Russian: *Калевипоэг* (1886–1889, transl. by Yuri Truismann), *Сын Калева* (Moscow 1949, transl. by Vladimir Derzhavin), *Калевипоэг* (Moscow 1950, 1956, 1961, transl. by Derzhavin and A. Kochetkov); PEst

In Swedish: *Kalevipoeg* (Borås 1999, transl. by Aleksander Milits)

In Ukrainian: *Kalevipoeg* (Kiev 1981, transl. by Anfissa Rappo)

His fairy tales have been published as books in English (1899, 1985), Finnish (1881), German (1869, 1881, 1973, 1981), Latvian (1888, 1962), Lithuanian (1957, 1987) and Russian (1953, 1969, 1980); Kreutzwald's fairy tales have appeared also in Byelorussian, Bulgarian, Czech, French, Hungarian, Kazakh, Slovak, Spanish, Uzbek and Yakut in periodicals and anthologies. Extracts have been published in Armenian, Danish, Esperanto, Italian, Polish, Slovak and Yiddish.

His poetry has been translated into Armenian, Finnish, Hungarian, Latvian, Russian, Swedish and Ukrainian.

## Criticism

Cornelius Hasselblatt, 'Die Bedeutung des Nationalepos *Kalevipoeg* für das nationale Erwachen der Esten', in: *Finnisch-Ugrische Mitteilungen*, vol 20 (1996), pp 51–61; Ilse Schuckmann, *Wie das estnische Epos Kalevipoeg Gestalt gewonnen hat: Skizze der Lebensläufe Friedrich Robert Fählmanns, Friedrich Reinhold Kreutzwalds* (Ottersberg 2001); Mari-Ann Palm, 'Friedrich Reinhold Kreutzwald als Mitarbeiter der Dorpater Wochenschrift *Das Inland*', in: *Triangulum: Germanistisches Jahrbuch für Estland, Lettland und Litauen. Neunte Folge* (Riga; Bonn 2002), pp 124–138; Rein Veidemann, 'Fr.R. Kreutzwalds "Kalevipoeg" als ein heiliger Text der estnischen literarischen Kultur', in: *Kalevipoeg: Das estnische Nationalepos. Herausgegeben von Peter Petersen* (Stuttgart; Berlin 2004), pp 263–268; Peter Petersen, 'Kalevipoeg heute: Document humain einer künftigen Kultur Europas. Psychologisch-anthropologische Aspekte', in: *Ibid.*, pp 269–296; Cornelius Hasselblatt, 'Kalevs Sohn im estnischen und europäischen Kontext: Zur

Entstehungsgeschichte des Kalevipoeg', in: *Ibid.*, pp 297–306; Peeter Järveld, 'Kalevipoeg – seine staatstragende Gestaltung für Estland', in: *Ibid.*, pp 307–314; Ülo Valk, 'Tendenzen und Anhaltspunkte in der Forschungsgeschichte des "Kalevipoeg"', in: *Ibid.*, pp 315–321; Birutė Masionienė, *Is Kalevo šalis* (Kaunas 1990), pp 17–24.



**Krėvė, Vincas** | LT | (real name Vincas Mickevičius; \*19.10.1882 Subartonys, Varėna region, †7.7.1954 Springfield, USA, reburied in Subartonys in 1992) Prose writer and playwright. Due to his versatile education, bold and universal challenges, distinct and original talent, from the very first works he deserved recognition as a classic, and essentially influenced the evolution of Lithuanian literature.

Krėvė came from the region of Dzūkija in southern Lithuania, which is known for its songs and legends. For a couple of years he studied at the Vilnius seminary, in 1904–1908 studied at the universities of Kiev and Lviv, and distinguished himself with his work on the origin of the names of Buddha and Pratyekabuddha, and on the original homeland of the Indo-Europeans. His interest in Oriental culture took him to the Caucasus, and in 1909–1920 he taught in Baku (Azerbaijan), and gave lectures on Indian philosophy and religion. In 1920 he returned to Lithuania. He was a professor at the universities of Kaunas (1922–1940) and Vilnius (1940–1943). Krėvė took an active part in the country's cultural life: he edited literary magazines and continued his academic publications. He made a considerable contribution to folklore studies by collecting and publicising the lore of the *dzūkai*. For activities in this field he was conferred the degree of honorary doctor by the University of Latvia. In 1939–1940, Krėvė was the chairman of the Writers' Society. He nurtured political ambitions, too, by attempting to influence public and political life and act as a leader. In 1940, Krėvė even participated in the

'people's' government of occupied Lithuania and tried to work with the Bolsheviks, but soon resigned from the post. He was president of the Academy of Sciences of the Lithuanian SSR. In 1942 he made a public anti-Soviet statement about his political activities. In 1944 he emigrated; from 1947 he resided in the USA and taught Slavonic studies at the University of Pennsylvania.

Krėvė published *Dainavos šalies senų žmonių padavimai* (Legends of the Old People of Dainava, 1912), the collection of novellas *Šiaudinėj pastogėj* (Under a Thatched Roof, 1921–1922), *Rytų pasakos* (Tales of the Orient, 1930), the novella *Raganius* (The Sorcerer, 1939), and the journalistic novel *Miglose* (In the Mists, 1944). He earned fame for his historical dramas *Šarūnas* (1911, produced in 1924, 1929, 1966, 1980), *Skirgaila* (in Russian 1922, in Lithuanian 1925, produced in 1924, 1966, 1981), published the mystery *Likimo keliais* (Along the Paths of Destiny, 1926, 1929, produced in 1929), the dramas *Žentas* (The Son-in-Law, 1922, produced in 1931, 1965, 1977) and *Mindaugo mirtis* (The Death of Mindaugas, 1935). *Likimo keliais* and *Šarūnas* were performed at the Riga National Theatre (Latvia) in 1929 and 1931. His lifelong biblical work *Danguis ir žemės sūnūs* (Sons of Heaven and Earth) remained unfinished (parts 1 and 2; a part of part 3 was published only in the periodical press). Krėvė's *Raštai* (Collected Works) in ten volumes were published in 1921–1930, and in six volumes in 1956–1961; his *Rinktiniai raštai* (Selected Works) in three volumes were published in 1983.

Krėvė's broad creative interests (folklore, history, Buddhism, Christianity, philosophy, politics) determined the broad scale of his genres, themes and styles. In the process of the modernisation of literature in the early 20th century, of moving away from empiricism and delving into the mysteries of the human spirit and existence, his artistic innovations exceeded by far the possibilities of other authors. After Maironis, he was one of the most prominent activators of nationalism, and a mouthpiece for the national identity, yet he found a totally different way of linking literature with folklore. Krėvė wrote a romantic vision of the valiant knights of ancient times, like a substitute for the vanished heroic epos; he fostered an original poetic style of folkloristic prose (*Dainavos šalies senų žmonių padavimai*). He made a significant

contribution to enriching the thematic field of the countryside, looking at it in a somewhat elevated manner, and expressing his interest not in the usual social themes, but in the popular worldview, mentality, spiritual culture and moral attitudes. Krėvė created a gallery of impressive popular types, in particular old people, and like nobody before him fathomed the villager's spirit, finding so much light and wisdom in it (*Šiaudinėj pastogėj*, and, to some extent, *Raganius*). He expanded considerably the borders of Lithuanian dramaturgy, destroying the prevailing sentimental pattern of depicting the historical past and keeping up with the best examples of world literature. In his historical dramas *Šarūnas* and *Skirgaila*, he was the first to create conflicts of complex and contradictory epochs and powerful personalities of a tragic grandeur and Shakespearean passions. With great poetic flight, he highlighted the tangle of problems of the ruler and the human. Krėvė should be seen as the innovator of Lithuanian tragedy. *Šarūnas* is not a genuine drama; it is much expanded and suitable for reading, yet its production in 1929 was a special event in the theatrical life of Lithuania. *Skirgaila* is a tragedy of Classical perfection. According to Justinas Marcinkevičius, Krėvė's works on national themes are the Lithuanian *Iliad* and *Kalevala*. The fact that in his works national concerns are linked with universal field of issues of human existence is significant. Both in the world of the past and in the everyday life of the Lithuanian village, Krėvė saw the search for the purpose and meaning of life, the individual's attempts to perceive himself and his existence, to reflect on values. It was a new turn towards philosophical thinking in Lithuanian literature. Philosophical reflections required a more unusual expression, thus often conditional scenes, symbolic figures, allegorical or parabolic rendering are resorted to. The writer was also attracted by a space totally cleansed of historical or social realia. For Krėvė, such a sphere of crystallised fundamental thinking, with the dominating attitude of the integrity of the world, with existential states and experiences, was Oriental culture, which had opened up to him in his younger years. Throughout his life he was attracted by the desire to delve into the complex world of the Orient, to synthesise alternative aesthetic principles of West and East, to trace some affinity with the Lithuanian world perception (for instance, the pantheistic perception of nature), to transform Orientalism into his own



literature. In *Rytų pasakos*, and especially in the most complex of them, 'Pretkajebuda', leaning on Buddhism and in an Oriental, ornate style, Krėvė considered the power of the quest of human spirit, and accentuated the individual's possibility to save himself, in other words, to wake himself up. Later, he embarked on the even more complex and ambitious artistic goal of reflecting on the epoch of the emergence of Christianity, of contemplating issues of existence raised by the Bible, of creating, for the first time in Lithuanian, a biblical epic (the unfinished *Dangaus ir žemės sūnūs*).

Krėvė was an artist on a European level, who deconstructed the framework of national insularity and narrow thinking, introduced numerous dimensions of universality, and steered literature towards a more complex level of perception, towards the intellectual reader. He was the initiator of the Oriental style and the philosophical novella in Lithuanian literature. His best works are characterised by intellectuality, artistic maturity and a mastery of style (the perfectly composed drama *Skirgaila* is a classic, and still unsurpassed model, of Lithuanian drama; his novellas are representative examples of the genre, while his romantic legends and tales still captivate the reader with their inimitable style). |

DALIA STRIOGAITĖ

### Translations

In Czech: *Dainavské pověsti* (Prague 1960, transl. by Miloslav Koubele, introd. by Kostas Korsakas), *Tonického ráno* (Vilnius 1979, transl. by Vojtěch Gaja)

In English: *The Herdsman and the Linden Tree* (New York 1964, transl. by Albinas Baranauskas, Pranas Prancuskas and Raphael Sealey; introd. by Charles Angoff); *The Temptation* (New York 1965, transl. by Raphael Sealey, introd. by Charles Angoff); *LShS50, LWW, SLShS; The Americal Slavic and East European Review*, vol 6, no 16/17 (transl. under supervision of Alfred Senn); *Lituanus*, vol 2, no 1, 1956 (transl. by Vytautas F. Beliajus), *Lituanus*, vol 11, no 3, 1965 (transl. by Gerald L. Mayer and Judith Oloskey)

In Esperanto: LA

In German: ALD, FHKG, SO

In Italian: in: Giuseppe Salvatori, *I Lituanici di ieri e di oggi* (Bologna 1932)

In Latvian: LS; *Karogs*, 1941, no 2 (transl. by M. Grīnfelds)

In Polish: APL, KINL, TGMCLC

In Russian: *Колдун* (Moscow 1963, transl. by A. Bauža and I. Kaplanas, introd. by K. Korsakas); *Предания Дайнавской старины* (Moscow 1973, transl. by A. Rolnik, introd. by Jonas Lankutis); *Вильнюс*, 1993, no 5–7 (transl. by Tomas Čepaitis)

In Slovak: JB

In Swedish: LNU

Some of his works appeared in various anthologies, selections of short stories or textbooks in Azerbaidžani, Belarusian, Estonian, Hebrew, Moldavian, Romanian, Yiddish languages.

### Criticism

Vincas Maciūnas, 'Vincas Krėvė Place in Lithuanian Literature', *Studi Baltici*, vol 9, 1952, pp 11–22; Idem, 'From Native Lithuania to the Distant Orient: A Survey of the Literary Heritage of Vincas Krėvė', *Lituanus*, vol 11, no 3, 1965, pp 18–68; Aleksas Vaskelis, 'Vincas Krėvė (1882–1954): The Lithuanian Classic', *Ibid.*, pp 5–17; Anatole C. Matulis, [Review of *The Herdsman and the Linden Tree*], *Lituanus*, vol 11, no 2, 1965, pp 79–80; Alfred Erich Senn, 'Vincas Krėvė's Journey to America', *JS*, vol 7, no 3, 1976, pp 255–263; Birutė Ciplijauskaitė, 'National Consciousness and Universal Aesthetics in pre-Independence Lithuania', *Studia Baltica Stockholmiensia*, vol 5, 1990, pp 503–509; 'Vincas Krėvė: Instead of Autobiography', *Vilnius*, Winter 1995, pp 191–198; Giuseppe Alvatori, 'Figure del risorgimento letterario lituanos', *Studi baltici*, vol 2, 1932, pp 23–24; E. Skujenieks, 'V. Krėvė-Mickevičius un Lietuvas senatve', *Daugava*, 1929, no 11, pp 1385–1387.



**Kronbergs, Juris | LV |** (\*9.8.1946 Stockholm, Sweden) Poet and translator. He has been awarded the Ojārs Vācietis Prize (1988), the Zinaīda Lazda Prize (1994), the Poetry Day Award (1997), the Latvian Writers Union Translators Award (1999), the Three Star Order (1998), and the Swedish Northern Star Order (2000). He is an honorary member of the Latvian Academy of Sciences (2003).

Kronbergs studied Nordic and Baltic languages, and the history of literature at Stockholm University (1966–1974). He has worked as cashier on the subway, and in the 1960s and 1970s was a member of Latvian rock bands. He was the chairperson of the Latvian PEN club (1987–1992). Kronbergs was a translator for the Swedish government and parliament (1987–1992), and the cultural attaché at the Embassy of Latvia in Stockholm (1992–2002). Kronbergs' work at the Latvian embassy in Sweden promoted cultural relations between Latvia and Sweden. He is a member of the Swedish Writers Union.

Kronbergs was first published in the mid 1960s. His debut in 1970 was the collection (published as a poetry sheet or poster) *Pazemes dzeja* (Underground Poetry, 1970), *Iesnas un citi dzejoļi* (A Cold and Other Poems, 1971), *Biszāles* (Buckshot, 1976), *De nārvarande* (Those Present, in Swedish 1984), *Par īstenību, četrām sāpēm un bezizejas istabu* (Reality, Four Aches and the Room of Desperation, 1989), *Tagadnes* (Presents, 1990), *Mana latviskā ikdiena* (My Latvian Everyday, 1994), *Laiks* (Time, together with Uldis Bērziņš, 1994), *Varg Enögd = Vilks Vienacis* (Wolf One-Eye, parallel text in Latvian and Swedish, 1996, only in Latvian 2008), *Notikumu apvārsnis* (Horizon of Events, 2002), *Peti-šu* (Peti-shu, 2005), *Rudens man raksta* (Autumn is writing me, 2005). Three CDs have been published where Kronbergs speaks his poetry to the accompaniment of music by Kristaps Grasis – *Vilks Vienacis* (2003), *Varg Enögd* (2004), *Hötorgshallen och andra dikter* (2008). Kronbergs has translated from Swedish a children's book by Lennart Frick *Do Moose Eat Dogs?* (1983), a collection of contemporary Swedish poetry *My Swedes* (*Mani zviedri*, 2000) and poetry by Bengt Berg *You Have Come from a Forest* (*No meža tu esi nācis*, 2008; co-translator Knuts Skujenieks). He is the main translator of Latvian literature into Swedish. He has translated Latvian folk songs, and the works of Veronika Strēlerte, Vizma Belševica, Imants Ziedonis, Knuts Skujenieks, and others. Together with Liana Ruokytė Kronbergs has translated into Swedish anthology of Lithuanian Poetry *Litauen diktar: Möte i gryningen* (2005).

Kronbergs is the only Latvian poet outside Latvia who can call himself a professional poet and has received a scholarship for several years from the government of Sweden to write and translate poetry. Kronbergs lives in two cultures. He translates both from Swedish (also Norwegian) into Latvian, and from Latvian into Swedish. His poetry is written in both Swedish and Latvian and some are completely different texts. Witty plays on sounds, confident use of language, poetic fantasy, humour, irony and non-conventionality are characteristic of Kronbergs. He uses sound effects – alliteration, assonance, and quite rarely full rhymes. This makes his poetry sonorous and well suited to reading. The topics are broad: love, language, political events, absurdity, the fate of Latvia and Latvians, and the emotions of exile. His first collection of poems was one of the most direct projections

of rebellion in the 1960s, which caused indignation amongst the conservative older generation of Latvians and delight in the younger generation. The author appeared as a slightly anarchistic, slightly left-leaning intellectual with a dislike for stagnation and social myths. His later collections are written in a more minor key, but they also portray the author's scepticism and irony in a social aspect, and in his attitude towards traditional forms of poetry and language. The book *Laiks*, written together with Uldis Bērziņš, is unique in that half was written by Bērziņš and half by Kronbergs. Kronbergs wrote some of his text in Swedish and it was then put into Latvian by Bērziņš. The collection was written during 1989–1992 when Latvia was regaining its independence, and these events are plainly visible in the collection. At the same time they are linked to eternity and the passing of time. His latest collection *Notikumu apvārsnis* is a documentary as it was inspired by several events from 11 September to 3 November 2001, including the terrorist attack on the World Trade Center towers in New York. It is not, however, a primitive response to events and journalistic rhymes, because the book weaves together threads from many different times and territories. | EVA EGLĀJA-KRISTSONE

### Translations

- In Armenian: [Poetry] (Yerevan 2008, transl. by Gohara Matarese Aslanjana)
- In English: *Wolf One-Eye* (Todmorden 2006, transl. by Māra Rozītis, introd. by Jaan Kaplinski); ABKT; *Lituanus*, vol 23, no 4, 1977 (transl. by Rita Laima Krieviņa), *Descant*, no 124, 2004 (transl. by Rozītis)
- In Estonian: *Maa-alune luule* (Tallinn 2007, transl. by Gunars Godiņš and Livia Viitol)
- In French: *LiLe*, 2005 (transl. by Katarzyna Skansber)
- In German: *LeLi*, no 1, 2005 (transl. by Kristaps Grasis)
- In Lithuanian: *Vilks Vienacis = Vilkas Vienakis* (Vilnius 2008, transl. by Vladas Braziūnas); BrP; *LirM*, 26.11.1988 (transl. by Kęstutis Nastopka), *PDR* 2004 (transl. by Braziūnas), *Nemunas*, 26.10.2006 (transl. by Arvydas Valionis)
- In Norwegian: *Uten svaner, uten sne* (Oslo 1986, together with Odd Abrahamsen)
- In Swedish: *LLi*, no 1, 2007 (transl. by author)
- In Ukrainian: ZLB





**Kross, Jaan** | EE | (\*19.2.1920 Tallinn, †27.12.2007 Tallinn) Prose writer, poet and translator. Kross is a great literary figure of the postwar period, one of the most well-known and loved authors, whose widely translated historical novels have attracted attention all over Europe. He has received the J. Smuul Award (1972, 1973, 1979, 1983 and 1984), the F. Tuglas Short Story Award (1970, 1972, 1990 and 1995), the Soviet Estonian Prize (1977), the Finnish Eeva Joenpelto Award (1988), the Amnesty International Award (1991), the National Award of Hungary (1992), the Badge of Honour of the Federal Republic of Germany (1995), the Award of the Loviisa Forum (1996), the Herder Award (1997), the Baltic Assembly Prize (1999), the Cultural Award of the Republic of Estonia (1999) and others. He has been nominated for the Nobel Prize on several occasions.

Jaan Kross studied at the Jakob Westholm Grammar School in Tallinn from 1928 to 1938 and the Faculty of Law at the University of Tartu from 1938 to 1944, working also for a newspaper from 1940 to 1941 and as a secretary at the Tallinn City Bank from 1941 to 1943. He was a translator in the German army in 1943, but was arrested before the end of the German occupation. Kross was a lecturer in the Faculty of Law at the University of Tartu from 1944 to 1946. He was arrested by the Soviet regime in 1946 and spent the years from 1948 to 1954 as a political prisoner in a prison camp in the Komi ASSR and in the Krasnoyarsk Krai, working in a coal mine and a brick factory. He has worked as a professional writer in Tallinn since 1954. Kross was also a member of the parliament of the Estonian Republic from 1992 to 1993. He holds honorary doctorates from the University of Tartu (1989) and the University of Helsinki (1990).

Books of poetry: *Söerikastaja* (The Coal Enricher, 1958), *Tuule-Juku* (John the Wind, 1963), *Maailma avastamine* (Discovering the World, 1963), *Kivist viiulid* (Stone Violins, 1964), *Lauljad laevavööridel*

(Singers on Ship Bows, 1964), *Hetk* (A Moment, 1968), *Vihm teeb toredaid asju* (Rain Does Nice Things, 1969), *Voog ja kolmpii* (Stream and Three-Teeth, 1971), *Põhjatud silmapilgud* (Bottomless Blinks, with D. Samoilov, 1990), *Luule* (Poetry, 2005). Short prose: *Neli monoloogi Püha Jüri asjus* (Four Monologues on St George, 1970), *Michelsoni immatrikuleerimine* (The Matriculation of Michelson, 1971), *Pöördtoolitund* (The Swivel Chair Hour, 1971), *Klio silma all* (Under the Eyes of Klio, 1972), *Mardileib* (Martin's Bread, 1973), *Kajalood* (Echo Stories, 1980), *Ülesõidukohad* (Crossings, 1981), *Silmade avamise päev* (Eye-Opening Day, 1988), and *Järelehüüd* (Obituary, 1994). Novels: *Kolme katku vahel* (Between Three Plagues, I 1970, II 1972, III 1977, IV 1980), *Kolmandad mäed* (The Third Mountains, 1975), *Taevakivi* (The Rock from the Sky, 1975), *Keisri hull* (The Czar's Madman, 1978), *Rakvere romaan* (The Rakvere Novel, 1982), *Professor Martensi ärasõit* (Professor Martens' Departure, 1984), *Vastutuulelaev* (Headwind Ship, 1987), *Wikmani poisid* (The Wikman Boys, 1988), *Väljakaevamised* (Excavations, 1990), *Tabamatus* (Uncatchable, 1993), *Mesmeri ring* (Mesmer's Circle, 1995), *Paigallend* (Treading Air, 1998), and *Tahtamaa* (Tahtamaa Farm, 2001). Plays: *Doktor Karelli raske öö. Vend Enrico ja tema piiskop* (Dr Karell's Hard Night. Brother Enrico and his Bishop, 2000), and *Lavatekstid* (Stage Texts, 2005). Articles: *Vahelugemised* (Pieces for Reading, I 1968, II 1976, III 1983, IV 1986, V 1990, VI 1995). Travel book: *Muld ja marmor* (Soil and Marble, 1968, with E. Niit). Memoirs: *Omaeluloolisus ja alltekst* (Autobiography and Subtext, 2003), and *Kallid kaasteelised* (Dear Fellow Travellers, I 2003; II 2008). *Kogutud teosed I–XV* (Collected Works I–XIX, 1997–2006).

Kross began his literary career as a poet in the second half of the 1950s, providing impulses and an example for the innovations of the beginning of the 1960s. In his later poetry, intellectual and philosophical feeling, as well as intimate contemplation and autobiographical tendencies, arise beside the earlier satirical and time-critical attitude. Rising bravely above the shadows of the tragic past, he expressed publicly a feeling of freedom and need for renewal, an act unheard of previously in Estonian literature. His contemplative poetry, which is full of optimistic faith in the future and the heroic pathos of hymns, invites both individuals and society as a whole to cleanse themselves ethically. A complicated world-view, varied subject

matter and a dissonance of attitudes appear against the background of numerous cultural motifs and associative images. Formal diversity is characteristic: Kross prefers rhetorically expanded free verse and the associative allegorical long poem.

Kross' prose charts the beginning and the continued existence of the Estonian people as a nation. The driving force of his historical and cultural novels is in social-ethical problems. His depiction of factual history is close to life and true to facts, and the description of characters is biographical and psychological. Kross approaches the national past with a certain artistic delicacy; he loves details and nuances, and improves realistic backgrounds fearlessly and with imagination. Historical context enlarges into colourful analysis, which also touches on the moral problems of modern times. Kross portrays some exceptional people from Estonian culture (Balthasar Russow, Johann Köler, Timo von Bock, Otto Wilhelm Masing, Kristian Jaak Peterson, J.W. Jansenn, Friedrich Martens, Bernhard Schmidt, Jüri Vilms and many others), bringing their biographies back from oblivion to the attention of readers. By focusing on a problem from a character's life, the author is mostly interested in the behaviour and internal battles of the individual in circumstances that have been conditioned by history. His characters are dynamic and mentally independent: powerful, active, struggling forward, unyielding. By separating themselves from the social, cultural or national environment, they play a much higher role, that of a seeker of the truth. In the course of self-actualisation and identity searches, characters are forced to make dramatic choices which demand compromise and ethical adaptation. Historical prose, speaking about the existence of people in time and history, and also about the relationship between power and the individual, is psychologically exciting and intellectually demanding. Kross's prose of the 1990s, the most artistically influential work of which is the novel *Paigallend*, is much closer to memoir and autobiography. In the 1990s, Kross was an author who secured the national identity and linked different groups of readers. Kross' prose has often been staged. | ANDRUS ORG

## Translations

In Bulgarian: ERK

In Czech: *Holdina na otáčecí židli* (Prague 1977, transl. by Jaroslav Piskáček), *Ústupky v zájmu dohody* (Prague 1980, transl. by Piskáček and Vladimír Macura), *Caput mortuum* (Prague 1980, transl. by Macura), *Blázen Jeho Veličenstva* (Prague 1985, transl. by Macura)

In Danish: *Tsarens galning* (Copenhagen 1992, transl. by Søren Sørensen)

In Dutch: *De gek van der tsaar* (Amsterdam 1992, 1997, transl. by Roland Jonkers), *Het vertrek van professor Martens* (Amsterdam 1992, transl. by Marianne Vogel and Cornelius Hasselblatt), *De kring van Mesmer* (Amsterdam 2000, transl. by Frans van Nes)

In English: *The Rock from the Sky* (Moscow 1983, transl. by Robert Daglish and B. Costello-Jones), *The Tsar's Madman* (London 1992, New York 1993, 2001, transl. by Anselm Hollo), *Professor Martens' Departure* (London 1994, New York 1994, Vancouver 1994, transl. by Anselm Hollo), *The Conspiracy and Other Stories* (London 1995, transl. by Eric Dickens), *Treading Air* (London 2003, transl. by Eric Dickens); SC, LW, SES, ESS

In Esperanto: ESP

In Finnish: *Keisarin hullu* (Porvoo-Helsinki-Juva 1982, 1992, 1999, transl. by Juhani Salokannel), *Pietarin tiellä* (Porvoo-Helsinki-Juva 1984, 1993, transl. by Salokannel), *Kolmannet vuoret* (Oulu 1985, transl. by T. Lähteenkorva and I. Pääkkönen), *Professori Martensin lähtö* (Porvoo; Helsinki; Juva 1986, transl. by Salokannel), *Kleion silmien alla* (Oulu 1987, transl. by Jouko Vanhanen), *Syvyydestä* (Porvoo; Helsinki; Juva 1989, transl. by Vanhanen), *Vastatuulen laiva* (Porvoo; Helsinki; Juva 1990, transl. by Eva Lille), *Silmien avaamisen päivä* (Porvoo 1991, transl. by Salokannel), *Kuningasajatus* (Porvoo; Helsinki; Juva 1994, transl. by Salokannel), *Mesmerin piiri* (Porvoo 1997, transl. by Salokannel), *Paikallaanlento* (Porvoo 1999, transl. by Vanhanen and Pirkko Huurto), *Wikmanin pojat* (Turku 2001, transl. by Kalervo Mettala), *Hälleluja: Kämmenten novellia* (Helsinki 2001, transl. by Vanhanen), *Uppini-skaisuuden kronikka: Balthasar Russowin tarina* (Helsinki 2003, transl. by Vanhanen and Kaisa Lahikainen), *Rakkaat kanssavaeltajat* (Helsinki 2005, transl. by Vanhanen); NR

In French: *Le départ du professeur Martens* (Paris 1984, 1990, transl. by Jean-Luc Moreau), *Le fou du tsar* (Paris 1989, 1992, transl. by Moreau), *La vue retrouvée* (Paris 1993, transl. by Moreau), *L'œil du grand Tout* (Paris 1997, transl. by Moreau), *Dans l'insaisissable* (Paris 2001, transl. by Jaques Tricot); LH

In German: *Vier Monologe Anno Domini 1506* (Berlin; Weimar 1974, Helsinki 1985, and Stuttgart 1985, transl. by Hilde Angarowa and Werner Creutziger), *Der Himmelsstein* (Berlin 1979, transl. by Angarowa), *Der Riß* (Helsinki; Stuttgart 1983, transl. by Helga Viira), *Das Leben des Balthasar Russow I-III* (Berlin 1986, 1995, 1999, transl. by Viira and Barbara Heitkam), *Der Verrückte des Zaren* (Berlin 1988, Munich 1990, 1994, 2003, 2007 transl. by Viira), *Professor Martens' Abreise* (Munich 1992, 1995, 2002, transl. by Viira), *Die Verschwörung* (1993, transl. by Viktor Sepp; Frankfurt 1994, transl. by Irya Grönholm and Cornelius Hasselblatt), *Ausgrabungen* (Frankfurt 1995, transl. by Hasselblatt), *Die Frauen von Wesenberg oder der Aufstand der Bürger* (Munich 1997, transl. by Viira), *Marts Brot oder wie das Marzipan erfunden wurde* (2004, transl. by Aivo Kaidja), *Zwischen Oder und Peipus-See: Zur Geschichtlichkeit literarischer Texte im 20. Jahrhundert* (Lüneburg 2001, ed. by Claudia Sinnig and Hans-Christian Trepte); 'AW, TLN, TME

In Hungarian: *Négy monológ Szent György ürügyén* (Budapest 1973, 1977, transl. by Szusza Rab), *Memmy-kő* (Budapest 1978,



- transl. by Jánost Elbert), *Michelson beiktatása* (Budapest 1981, transl. by Rab), *A cár őrültje* (Bratislava; Budapest 1983, transl. by Gábor Bereczki), *A marcipánmester* (Budapest 1983, transl. by Judit Kucsera), *Martens professzor elutazása* (Budapest 1989, transl. by Gábor Bereczki), *A hamutarto: és más elbeszélék* (Budapest 2003, transl. by Javorszky Béla); AEK, BM, BKP, EH, EK
- In Italian: *Il pazzo dello zar* (Milan 1994, 1997, transl. by Arnaldo Alberti)
- In Latvian: *Ar Klio acīm* (Riga 1978, transl. by Džuljeta Plakidis), *Ķeizara trakais* (Riga 1999, transl. by Maima Grinberga), *Lidojums uz vietas* (Riga 2002, transl. by Grinberga); CK, PTD
- In Lithuanian: *Dangaus akmuo* (Vilnius 1979, transl. by Eduardas Astramskas), *Imperatoriaus beprotis* (Vilnius 1985, transl. by Danutė Sirijos Giraitė), *Sustingęs skrydis* (Vilnius 2003, transl. by Sirijos Giraitė); *Pergalė*, 1981, no 9 (transl. by Sirijos Giraitė)
- In Norwegian (all transl. by Turid Farbregd): *Keisarens galning* (Oslo 1986), *Skrubbsår og andre noveller* (Oslo 1991), *Professor Martens' avreise* (Oslo 1994)
- In Polish: *Cztery wezwania z przyczyny świętego Jerzego* (Warsaw 1973, 1997, transl. by Wiera Biełkowska), *Immatrykulacja Michelsona* (Warsaw 1976, 1998, transl. by Witold Dąbrowski), *Kamienie z nieba* (Warsaw 1977, 1997, transl. by Biełkowska), *Trzy bicie czarnej śmierci, czyli: Opowieść o Baltazarze Russowie* (Warsaw 1979, transl. by Wiesława Karaczewska), *Cesarski szaleniec* (Warsaw 1988, transl. by Henryk Chłystowski)
- In Portuguese: *O louco do czar* (São Paulo 1992, transl. by R. Freire d'Aguiar; Lisbon 1993, transl. by Maria Antonia Vasconcelos)
- In Russian: *Зарубки на скалах* (Moscow 1962, transl. by Leon Toom jt), *Каменные скрипки* (Moscow 1973, transl. by Toom jt), *На глазах у Клио* (1973, transl. by Olga Samma), *Мартов хлеб* (1974, 1978, 1989, transl. by Samma), *Между тремя поветриями* (Moscow I–II 1975, III 1979, IV 1982, transl. by Samma), *Окна в плитняковой стене* (Moscow 1975, transl. by Samma), *Небесный камень; Третьи горы* (1976, transl. by Samma), *Избранное* (Moscow 1982, transl. by Samma), *Императорский безумец* (Moscow 1984, 1985, Tallinn 1987, transl. by Samma), *Раквереский роман; Уход профессора Мартенса* (Moscow 1988, 1989, transl. by Samma), *Полёт на месте: Роман Улло Паэранда* (2000, transl. by Elviira Mikhailova); AEP, AEPa, AEstP, EP, ESN, NEN, TT
- In Slovak: *Bldzon z vôle Jeho Veličenstva* (Bratislava 1985, transl. by Ivan Slimák)
- In Spanish (both transl. by Joaquín Jordá): *El loco del zar* (Barcelona 1992, 1993), *La Partida del Professor Martens* (Barcelona 1995)
- In Swedish: *Kejsarens galning* (Bromma 1983, 1991, transl. by Ivo Iliste and Birgitta Göranson), *Professor Martens avresa* (Bromma 1986, transl. by Iliste and Göranson), *Romanen om Rakvere* (Bromma 1988, 1992, transl. by Iliste and Göranson), *Ugrävningar* (Stockholm 1991, transl. by Iliste and Göranson), *Halleluja* (Stockholm 1992, transl. by Iliste and Göranson), *Motstånd* (Stockholm 1993, 1995, transl. by Iliste and Göranson), *Motvindsskeppet* (Stockholm 1997, transl. by Iliste and Göranson), *På stället flyg* (Stockholm, 2007, transl. by Enel Melberg); EB2

## Criticism

Kerttu Wagner, *Die historischen Romane von Jaan Kross: Am Beispiel einer Untersuchung der deutschen und englischen Übersetzungen von Professor Martensi ärasõit* (Frankfurt/M 2001); Cornelius Hasselblatt, 'Jaan Kross auf deutsch', *Estonia*, 1985, no 1, pp 12–17; Idem, 'Die Deutschen im Werk von Jaan Kross', *Estonia*, 1990, no 1, pp 6–13; Idem, 'Ein Wegweiser zu den Esten', *Estonia*, 1992, no 1, pp 10–16; Tiina Kirss, 'Die fehlenden Zähne der Erinnerung', *Estonia*, 1989, no 4, pp 149–157; Idem, 'Circumnavigation and Transplantation: Reflections on Estonian Literature and Revolution', *WLT*, vol 65, no 2, 1991, pp 216–221; Mardi Valgemäe, 'The Antic Disposition of a Finno-Ugric Novelist', *JBS*, vol 24, no 4, 1993, pp 389–394; Thomas Salumets, 'Escape artists and freedom's children', *Interlitteraria*, no 3, 1998, pp 165–186; Kalev Keskküla, 'Three Dialogues on the Subject of Jaan Kross', *ELM*, 2000, no 10, pp 4–9; Eric Dickens, 'Jaan Kross 80', *Ibid.*, pp 10–13; Toomas Salumets, 'Introduction', *JBS*, vol 31, no 3, 2000, pp 225–236; Jüri Talvet, 'Paigallend, or the Building of Estonia in the Novels of Jaan Kross', *Ibid.*, pp 237–252; Maire Jaanus, 'Estonia and Pain: Jaan Kross' *The Czar's Madman*', *Ibid.*, pp 253–272; Tiina Kirss, 'Playing the Fool in the Territory of Memory: Jaan Kross' Autobiographical Fictions of the Twentieth Century', *Ibid.*, pp 273–294; Eric Dickens, 'Treading Air – Tragicomedy in 40 Acts', *ELM*, no 16, 2003, pp 28–33; Marek Tamm, 'Le prince Jaan, géant des lettres': sur la reception des œuvres de Jaan Kross en France', *Contrastes et dialogues: Actes du colloque franco-estonien: Studia romanica Tartuensia*, 2001, pp 199–212. Birutė Masionienė, *Iš Kalevo šalies* (Kaunas 1990), pp 118–127; Maire Liivamets, 'Jaan Krossas ir estų istorinė epika', *Tarp knygų*, 1999, no 3, pp 27–32; Danutė Sirijos Giraitė, 'Keturi monologai', *LirM*, 7.4.2000.



**Krull, Hasso** | EE | (\*31.1.1964 Tallinn) Poet, literary critic and translator, important theoretician and critical essayist of the new wave of Estonian literature since the end of the 1980s. He received the annual prizes of the Estonian Cultural Fund (1998 for essays, 2001 for poetry) and he is the Winner of the Baltic Assembly Prize for Literature (2005).

Hasso Krull studied Estonian philology at Tallinn Pedagogical Institute from 1981 to 1985, and then worked in the Institute of Language and Literature

and as a lecturer in the Estonian Institute of the Humanities. In 1998 he received his MA degree in culture theory, with a dissertation on the problems of translation of Lacanian terms. He has been an enthusiastic introducer of Western (mainly French) poststructuralist theories, having translated Derrida, Foucault, Bataille, Deleuze/Guattari, and Bourdieu. Krull has also done belletristic translations of Cocteau, Valéry, Allen Ginsberg et al. He is an editor of *Ninniku*, a web journal of poetry translations. At the beginning of the 1990s he was also active in performance art.

Poetry collections: *Mustvalge* (Black and White, 1986; under the pseudonym Max Harnoon), *Pihlakate meri* (The Sea of Rowans, 1988), *Luuletused 1987–1991* (Poems 1987–1991, 1993), *Swinburne* (1995), *Kaalud* (The Scales, 1997, with Toomas Kalve), *Jazz* (1999), *Kornukoopia* (Cornucopia, 2001), *Talv* (Winter, 2006); the free-verse epic *Meeter ja Demeeter* (Meter and Demeter, 2004) and a hyper-textual poem on the internet, *Trepp* (Stairway, 1996); in 2007 there was published *Jatulintarha*. *Hussaid*. *Kiviring* (Stone Circle), a poem selection with parallel translations into Finnish (by Hannu Oittinen) and Võro (by Triinu Ojar). Krull has collected his essays into the collections *Katkestuse kultuur* (The Culture of Disruption, 1996) and *Millimallikas* (Jelly-Fish, 2000), the former being especially influential in Estonian intellectual life. His mythological interests resulted in long essay *Loomise mõnu ja kiri* (The Pleasure and Writing of Creation, 2006).

Hasso Krull's early poetry was aestheticist and mannerist, with allusions to the classical poetry of Western pre-modernism, especially French symbolism. This kind of poetry was regarded as escapist *l'art pour l'art* in the 1980s, when an active social attitude was expected from newcomers. Krull was one of the initiators of the emancipation of Estonian poetry from social, national and traditionalist constraints. His first books contain subtle reflections of different senses and nature portraits with a pastel quality. Formally these poems often followed accented metrics (a surprise to the Estonian ear, which is used to accented-syllabic metrics). Krull's following books (Poems and especially *Swinburne*) involve sophisticated inter-textual play, and include poems without clear references; Krull himself has talked about 'grammatical image', which is poetic image growing out not of the coherent

empirical world, but of different language-uses, styles and speech situations. Their effect follows from those discursive collisions. At the same time, those texts do not seem violent or cacophonous, but refined and calm. The search for openness and indeterminacy is also the main feature of *Stairway*. Krull's later works move toward more 'normal' poetry, being still very attentive to poetic language, even when it is quite freely rendered in an everyday manner of speech. *Scales* and *Jazz* try to establish subjective links with other kinds of art: *Scales* is an album of Toomas Kalve's photos with poetic commentaries by Krull, while *Jazz* is a collection of poems dedicated to famous jazz musicians, with a jazz-like improvisational flow. *Cornucopia* deals with different matters from personal life, social commentaries and poems based on ancient myths, the same style is continued and refined in *Winter*. Krull's poetry is tightly connected to his theoretical concerns, and at the beginning of the 1990s his essays were necessary background for understanding his poetics. Krull's latest works show an orientation towards the synthesis of different mythological traditions that is intertwined with ecological and anti-consumerist attitudes. *Meter and Demeter* is a contemporary epic of significant value, composed on the themes of different mythologies of the world and carrying the message of ecological and cultural diversity and balance; the epic describes the drowning of the old world in a flood and the creation of a new one. | AARE PILV

### Translations

In English: 'BQ, OWH, SC, VN

In Finnish: KVR, STT, AKR

In French: *Europe*, no 763/764, 1992 (transl. by Antoine Chalvin)

In Galician: VN

In German: FK; *Estonia*, 2001, no 2 (transl. by Gisbert Jänicke)

In Hungarian: EH

In Russian: AEP; *Pad'ya*, 1989, no 9 (transl. by Mikhail Korol), *Pad'ya* 1997, no 4 and 2000, no 4 (transl. by Marina Tervonen), *Pad'ya*, 2001, no 4 (transl. by Svetlan Semenenko)

### Criticism

Rutt Hinrikus and Janika Kronberg, [Review of 'Jazz'], *ELM*, no 9, 1999, pp 43–44; Idem, [Review of 'Cornucopia'], *ELM*, no 13, 2001, pp 42–43; Märt Väljataga, 'Hasso Krull: Poststrukturealismus, Paragrammatismus und Programmfreiheit', *Estonia*, 2001, no 2, pp 46–49; Aare Pilv and Berk Vaher, [Review of 'Meter and Demeter'], *ELM*, no 20, 2005, p 56.





**Kruusvall, Jaan** | EE | (\*7.12.1940 Eru) Short story writer and playwright, whose plays, in the early 1980s, dealt with taboo subjects during the Soviet era (such as the deportations and emigration at the end of World War II).

Jaan Kruusvall attended schools in Võhma and Loksa and graduated from the Young Workers' School in Rakvere in 1964. The following two years he worked for Tallinnfilm. From 1966 to 1971 he attended the Gorky Institute in Moscow. Afterwards he worked as a librarian in Võhma (1971–1974), then again at Tallinnfilm (1974–1976). Since 1976 he has been a freelance writer, with periods of editing work at different cultural or literary journals, including *Sirp ja Vasar* (1978–1981) and *Looming* (1981–1987).

Collections of short stories: *Armastuse esimene pool* (The First Half of Love, 1973), *Ma tean mitut inimest* (I Know Many People, 1976), *Katkendeid elust* (Fragments of Life, 1983), *Maailmad aknata* (The Worlds on the Other Side of the Window, 1988), *Nocturn järve ääres* (Nocturne at the Lake, 1991), and *Olen öösse eksind karjus* (I am a Herdsman Lost in the Night, 2001).

Plays: *Pilvede värvid* (The Colour of the Clouds, 1983), *Jõgi voolab. Pilvede värvid* (The River Flows, 1986), *Teekond maailma lõppu. Sipelgarada* (Journey to the End of the World. Ants' Street, 1989), *Vaikuse vallamaja. Juba täna, juba homme* (The Townhouse of Silence. Already Today, Already Tomorrow, 1989), and *Rabalinnu hõik. Lavastamata näidendeid* (The Call of the Bog Bird, 2003).

Kruusvall is a minimalist in prose writing, as his very concise and exactly formulated short stories show. They display sober impressions of everyday situations and sometimes contain a symbolic meaning. In the 1980s and 1990s he became one of the most important playwrights in Estonian theatre, whose plays dealt with topics that were taboo under Soviet rule: deportation, refugee move-

ments, and the resistance movement in the woods. His first play was staged as early as 1979, but his greatest success was the drama *The Colour of the Clouds* from 1983, which was first printed in exile publications and only three years later in Estonia. This play gives a picture of a northern Estonian coastal village in 1944, when the population ponders the question of whether to leave the country or to stay. This was something that had happened in almost every Estonian family, but which had never been brought to the stage. Kruusvall's play, at the end of the Soviet occupation, showed the relatively larger freedom of the spoken word on stage compared to the written word. | CORNELIUS HASSELBLATT

### Translations

In Bulgarian: *Сиропната рекичка* in the collection *Доко-свание* (Sofia 1982, transl. by Valentin Kornilev); GNP  
In English: LW, PSS, *Estonia*, no 2, 1985, *Estonia* 1978  
In Finnish: *Estonia*, no 2, 1985  
In French: *Estonie* 1978  
In German: NEK; *Ostragehege*, vol 2, no 9, 1997 (transl. by Irja Grönholm), *Estonia*, 2002, no 1 (transl. by Grönholm), *Lichtungen*, no 95, 2003 (transl. by Grönholm)  
In Hungarian: ASZ, BKP, *Estonia*, no 2, 1985  
In Lithuanian: *Estonia*, no 2, 1986  
In Polish: KD  
In Russian: EMP

### Criticism

Piret Kruuspere, 'Estonian Drama at the End of Millennium: Memory and Identity', in: *Naujos idėjos ir formos Baltijos šalių literatūrose* (Vilnius 1999), pp 83–93; Борис Тух, 'Пути Яна Круусвалла', *Таллинн*, no 28, 2002, pp 22–35.



**Kudirka, Vincas** | LT | (\*31.12.1858 Paežeriai, Vilkaviškis region, †16.11.1899 Naumiestis, at present Kudirkos Naumiestis) Publicist and prose writer, translator, poet and composer, the author of the national anthem. Kudirka's versatile talent and strong public aspirations empowered him to assert himself successfully under highly unfavourable circumstances. He wrote very little, yet the value and

significance of his works raise him to the ranks of the most prominent Lithuanian writers of the 19th and 20th centuries.

In 1877–1879, Kudirka studied at Seinai seminary. In 1881 he finished the gymnasium in Marijampolė and until 1889 (with a break in 1885–1887, when he was expelled for his political and cultural activities) he studied medicine at Warsaw University. Upon graduation, he started a medical practice in Šakiai, Lithuania. Later he contracted tuberculosis, for a few years underwent treatment abroad, and from 1897 until his death he lived in Naumiestis.

From the very beginning of his studies, Kudirka was deeply engaged in political and public activities. Together with others, in 1889 he started publishing the political and cultural monthly *Varpas* (The Bell), and until his death he was its editor. The magazine (it was published till 1905) played a decisive role in the shaping of the ideological values of modern Lithuanian society. It formulated the notion of the statehood of Lithuania. In *Varpas*, Kudirka published his most significant works of prose, poetry and literary criticism.

The collection of Lithuanian folk songs *Kanklės* that he prepared (part 1 in 1895, part 2 in 1899), and the short story *Viršininkai* (The Bosses, 1896), as well as the poetry collection *Laisvos valandos* (Free Hours, 1899) were published as separate books. Artistic translation makes up an especially valuable part of his creative legacy. He translated into Lithuanian George Byron's *Cain* (published in *Varpas* in 1894, and as a separate book in 1903), Friedrich Schiller's *Die Jungfrau von Orleans* (published in the American Lithuanians' periodical press in 1897 and as a separate book in 1898) and *Wilhelm Tell* (published in the American Lithuanian press in 1897, and as a separate book in 1899), part three of Adam Mickiewicz's *Dziady* (All Souls' Day, published in *Varpas* in 1899, and as a separate edition in 1900), Adam Asnyk's tragedy *Kiejstut* (published in *Varpas* in 1896, and as a separate edition in 1897), Juliusz Słowacki's drama *Mindowe Król litewski* (Mindaugas the King of Lithuania, published as a separate book in 1900), as well as Maria Rodzewiczówna's long short story *Szary proch* (The Gray Dust, published in *Varpas* in 1892–1893), Ivan Krylov's fables, and poetry by other Russian and Polish poets. When the independence of Lithuania was restored in 1918,

several generations of schoolchildren started their acquaintance with European literature from Kudirka's translations. The most significant editions of his entire work were *Vinco Kudirkos Raštai* (Vincas Kudirka's Works, in six volumes, ed. by Juozas Gabrys, 1909) and *Raštai* (Works, in two volumes, ed. by Aldona Vaitiekūnienė, 1989–1990).

Kudirka's publicist writing essentially shaped the outlook of the magazine *Varpas* that was published during the years of the ban on the Lithuanian press. The policy of the publication was positivist, and directed towards actual issues of daily life, attaching a high value to work, and critical towards the conditions and peculiarities of social, political, economic and cultural life. These were issues that Kudirka analysed in the numerous editorials of *Varpas*, 'Tėvynės varpai' (The Bells of the Homeland). His satirical stories, 'Viršininkai' (The Bosses, published in 1895), 'Lietuvos tilto atsiminimai' (The Memories of the Lithuanian Bridge, published in 1896), 'Cenzūros klausimas' (The Issue of Censorship, 1897) and 'Vilkai' (The Wolves, 1898), are closely related to his publicist writing. The theme of 'Viršininkai' is social exploitation in Lithuanian society, which the author divides into two camps: officials of the tsarist administration, and the tsar's subjects, Lithuanian farmers, Polish and German squires, and Jewish town dwellers. The narrator's satirical relations with almost all the characters in the story, the impressive portrait of the main hero Vakkanalijus Vziatkovičius Kruglodurovas (the name consists of Russian words meaning 'enjoying orgies', 'taking bribes' and 'totally stupid'), as well as of all the other officials, and the abundant anecdotal situations distinctly characterising social types create a memorable picture of the degrading system. Intonations of 'Lietuvos tilto atsiminimai' are more varied, from irony to lyricism and a poignant plaintiveness. The artistic world is created as though the narrator encounters a personalised bridge across the River Šešupė: how it sees the present, and its memories of the past. In 'Cenzūros klausimas', a picture of the tsarist administration is created through the grotesque. 'Tchinovniks', the tsarist officials, led by the head of the gendarmerie Judah Izvergovich Padletskoy (made of words meaning 'Judas') persecute the banned Lithuanian press. When distributors and readers of the press, as well as hardly imaginable places for hiding Lithuanian newspapers (a village toilet), come into their field of vision, the efforts



of the gendarmes look absurd, while the tsarist policy of Rusification seems to be doomed. Most of Kudirka's poems are occasional; they abound in rhetoric about meaningful public life. In 'Varpas', which was published in the first issue of *Varpas*, the public is called to wake up, to give up idleness and spiritual slackness, and to embark on meaningful and active work. 'Tautiška giesmė', which marked ten years of *Varpas*, presents guidelines for the purposeful social expression of the personality, an original decalogue of active life (heroism, historical memory, strength, virtue, prosperity, enlightenment, justice, love and unity). Kudirka's engagement for public life is characteristic even of his lyrical poems ('Valerijai'). | SIGITAS NARBUTAS

### Translations

In English: *Memoirs of a Lithuanian Bridge* (New York 1961, ed. by Stepas Zobarskas, transl. by Algirdas Landsbergis, Ctark Mills, Nijolė-Nola and Stepas Zobarskas); AL, SLShS; *Sandara* (Addison, Ill), 1992, no 4 and 8, 1993, no 1, 4 and 5, 1994, no 1-5/6, 1995, no 1-4, 1996, no 1-3 (transl. by Algirdas M. Budreckis), *Vilnius*, Winter 1997 (transl. by Lionginas Pažūsis and Dorian Rottenberg), *Vytis = The Knight*, vol 85, no 2, 1999 (transl. by Philip Klemka), and vol 86, no 2, 2000 (transl. by Rottenberg)

In Esperanto: ELP

In French: in: O.V. de Lubicz-Milosz, *Deux messianismes politiques (Oeuvres complètes, vol 13; Paris 1990)*

In German: EGL, LPAZJ

In Hungarian: LK

In Latvian: LLS, LS; *Skolotāju Avīze*, 15.2.1989 (transl. by Emīls Skujenieks)

In Norwegian: PFL

In Polish: APL, TGMLC; *Lithuania*, 1990, no 1 (transl. by Alvida Rolska), *Akant*, 2005, no 16 (transl. by Tadeusz Zubiński)

In Russian: JP, LP19; *Балтийский Альманах*, 1928, no 8 (transl. by Yevgeny Shklyar), *Вильнюс*, 1989, no 12 (transl. by Banguolis Balaševičius)

In Spanish: *Argentinos lietuviių balsas*, 1999, no 5 (transl. by Jonas Daujotas)

In Ukrainian: *Началники* (Mukachevo 2008, transl. by Teryana Puchkarenko-Shcherbina); NK

His works have also been translated into Belarusian, Carait, Finnish, Latin, Turkmenian.

### Criticism

Vincas Maciūnas, 'Vincas Kudirka', *Lituanus*, vol 4, no 4, 1958, pp 18-33; Algis Kalėda, 'Vincas Kudirka: The Permanent Myth of the Struggle for Lithuanianism', *Vilnius*, Winter 1997, pp 17-25; L. Blekte, 'Dr. Vincas Kudirkas piemiņas svinības Lietuvā', *Muzikas nedēļa*, 1924, no 48, pp 1015-1016; Vytautas Kavolis, *Žmogaus genezė: Psichologinė Vinco Kudirkos studija* (Chicago 1963; Vilnius 1997).



**Kunčinas, Jurgis** | LT | (\*13.1.1947 Alytus, †13.12.2002 Vilnius) Prose writer, poet, translator, comic writer and a voluble and entertaining storyteller, the first passionate bard of bohemian artists of Vilnius.

Kunčinas studied German language and literature in Vilnius, and worked in newspapers. In Soviet times, he was accused of parasitism and did odd jobs (for a while he was a nurse in a psychiatric hospital). After the reestablishment of independence, he was one of the few Lithuanian writers who earned a living from literary work.

He published the poetry collections *Takas per girią* (A Path Through the Woods, 1977), *Atidėtas rugsėjis* (A Postponed September, 1984), *Liepų ratas* (A Circle of Linden Trees, 1988), *Namai be žiburių* (Homes without Lights, 1991), the novels *Tūla* (1993), *Glisono kilpa* (Glison's Loop, 1992), *Blanchisserie, arba Žvėrynas-Užupis* (Blanchisserie, or Žvėrynas-Užupis, 1997), *Kilnojamasis Röntgeno stotys* (Travelling Röntgen Stations, 1998), *Kasdien į karą: La strada* (Every Day to the War: La Strada, 2000), *Bilė ir kiti* (Bilė and Others, 2002), *Pjūti Fjūūt!*, *arba netiesų dvaras* (Pjūti Fjūūt!, or the Estate of Untruths, 2004), the collections of short stories *Vaizdas į Mėnulį* (A View of the Moon, 1989), *Baltųjų sūrių naktis* (The Night of White Cheeses, 1995), *Didžiosios žiurkės šešėlis* (The Shadow of the Big Rat), *Laba diena, ponas Enrike!* (Good Afternoon, Mr Enrike!), *Menestreliai maks paltais* (Minstrels in Maxi Overcoats) – all in 1996; *Niekieno namai* (Nobody's Home, 2000), *Užėjau pas draugą* (At My Friend's, 2003), the collections of satires *Ašutai iš gyvenimo švarko* (Horsehair from the Life's Jacket, 1998), *Grožio niekad negana* (No Beauty is Enough, 2001), and the poetry collection for children *Labas sraige, kur eini?* (Hi Snail, Where Are You off To?, 1989). He translated over 20 books from German (Grass, Borchert, Böll, Musil, Broch, Falada, Bachman, and other German and Austrian writers).

Kunčinas is a professional storyteller with inexhaustible resources of experiences and stories, with a talent for their entertaining interpretation, and always committed to some important cause. Lithuanian prose has traditionally been short of such an element. Kunčinas was active in crossing genres: in his early creative career it was poetry, later short stories, novels, satires, essays, radio plays, film scripts and translations. His chronicles of everyday life in the Soviet period and of the years of the National Revival in his novels and long short stories are brimming with truly authentic and unique details. He writes about the Soviet period, yet does it without vengeance; he is full of joy of life, or at least forgiveness, and not of hard feelings. He stormed into prose with *Tūla*, a strong love novel, in which he recorded the dusk of the Brezhnev era through the eyes of a vagabond artist. He wrote another six novels after that. Kunčinas' attention to texture and topographical detail is amazing: he immortalises the places of bohemian gatherings, cafes and bars, hotels and hostels, the university and steep river banks, small streets, gateways, signboards, hospitals, parks, and old quarters of the capital. Psychological bohemian types and the outsiders' world perception emerge. Kunčinas drew his material from the thick of life. His narrative embodies the tragic and the comic, poeticism and naturalism, and a combination of different prose genres. Such a combination matched perfectly the post-Soviet individual's feeling, when pure lyrical, everyday or pathetic tones seemed to be too unambiguous. An inborn feel for the comic imparted Kunčinas' prose with playfulness, lightness and freedom. Even superficial things or elementary everyday or physiological details are seen from an entertaining and unexpected angle, and woven with fantasies. Kunčinas saw human nature as very changeable, hardly able to resist carnal temptations, instincts, bad habits, passions and weaknesses. His prose abounds in erotic cravings for life, Don Juan-type falls and fallacies; the world of Kunčinas' prose is rampant, colourful and dynamic, while the sensuality is intellectual. It is thanks to him that Lithuanian prose acquired French elegance and coquetry, Germanic drive, and Slavic depravity; in short, it has become more cheerful. In his last novel (published posthumously), *Pjūti Fjūūt!, arba netiesų dvaras*, the text is presented as a backslider's memoirs covering fifty years of the 20th century. Over 30 creative years, Kunčinas wrote 20 books and translated as many. The wasting mode of a

professional writer, when the word is used as a technical skill, ensured productivity but shortened his life.

He is probably the most successful writer of the lost decade to reflect trends in the renewal of prose and create them himself. | JÜRATĖ SPRINDYTĖ

## Translations

In Croatian: VIAB

In English: 8NWP, ER, LIHOW; *Vilnius*, Summer 1999 (transl. by Michael Chusid); *LTinW*, vol 10, no 2, 2002 (transl. by Irena Jomantienė); *VilniusR*, no 17, 2005 (transl. by Darius James Ross)

In Estonian: *Looming*, 1990, no 8 (transl. by Mihkel Loodus)

In French: ADB

In German: *Mobile Röntgenstationen* (Oberhausen 2002, transl. by Klaus Berthel); *Blanchisserie oder Von Mäusen, Moder und Literatursalons* (Oberhausen 2004, transl. by Berthold Forssman); *MUG, SchTL, ZVB: Sinn und Form*, vol 52, no 3, 2000 (transl. by Berthel); *KulturAustausch*, 2002, no 3 (transl. by Markus Roduner); *AA*, vol 10, 2002 (transl. by Berthel)

In Italian: AV

In Polish: *Tula* (Sejny 2002, transl. by Alicja Rybałko); SM

In Portuguese: OPV

In Russian: *Via Baltica* (Moscow 2006, transl. by Georgy Yefremov and Tamara Perunova); *Туула; Менестрели в пальто макси* (St. Petersburg 2008, transl. by Yekaterina Jonaitienė and Dalija Kõiv, introd. by Tomas Venclova); *Вильнюс*, 1993, no 4 (transl. by Kõiv); *DN*, 2002, no 4 (transl. by Georgy Yefremov)

In Swedish: *Tula* (Västerås 2005, transl. by Jonas Öhman); *Ariel*, 1998, no 5/6 (transl. by Loretta Burnytė and Anna Harrison); LB

In Slovenian: ZIL

## Criticism

Rimvydas Šilbajoris, [Review of *Tūla*], *WLT*, vol 68, no 4, 1994, p 860; Idem, 'Post-Soviet Literature in Lithuania: An Overview', *WLT*, vol 72, no 2, 1998, pp 231–240; Violeta Davoliūtė, 'The City and Cityscape in Two Lithuanian Novels: Jurgis Kunčinas' *Tūla* and Ričardas Gavelis' *Vilniaus pokeris*', *Lituanus* vol 44, no 3, 1998, pp 56–72; Irena Jomantienė, 'The dark side of the city', *LTinW*, vol 10, no 2, 2002, pp 24–26; Jūratė Sprindytė, 'The Pulse of the Time: Prose from 1999 to 2002', *VilniusR*, no 13, 2003, pp 66–74; Renata Šerelytė, 'Know What you'll be Doing now', *VilniusR*, no 14, 2003, pp 92–93; Idem, 'Women and Bridges', *VilniusR*, no 17, 2005, pp 19–21; Laimantas Jonušys, 'La nouvelle prose lituanienne (1989–2005)', *CaL*, no 6, 2005, pp 45–56; Sabine Dultz, 'Die Waisenkind Osteuropas', *Münchener Merkur*, 1.10.2002; 'Ich hoffe auf einen Vertrag in Duetschland' [an interview], *St. Galler Tagblatt*, 5.10.2002; Balduin Winter, 'Jerusalem, Sibirien, Global Village', *Kommune*, 2002, no 10, pp 51–55; Laura Laurušaitė, 'Nost ar poetisko draņkil', *Karogs*, 2004 no 7, pp 130–136; Algis Kalėda, *Od M do M: Szkice o literaturze polskiej i litewskiej* (Warsaw 2005), pp 61–76; Iūpare Сприндите, 'Тоска по простоте', *DN*, 1999, no 5, pp 198–205; Laurynas Katkus, 'En gång i Vilnius: Några litterära om Litauens huvudstad under femtio-, sextio- och sjuttioalet', *Ariel*, 1998, no 5/6, pp 69–84.





## Kunčius, Herkus | LT | (\*18.4.1965 Vilnius)

Prose writer, playwright and essayist; a rebel against tradition, convinced that the most positive service to the national culture is crushing its stereotypes.

In 1990, Kunčius graduated from the Vilnius Institute of Fine Arts, where he studied art history and criticism. He has worked for the cultural daily *Literatūra ir menas*, and has launched various art projects.

He has published the collections of essays *Pilnatis linksmybės* (The Mirth of the Full Moon, 1999) *Mano kova bambino* (My Fight Bambino, in Germany, 1999), novels *Būtasīs dažninis kartas* (Past Frequentative, 1998), *Pelenai asilo kanopoje, Smegenų padažas, Ekskursija: Casa matta* (Ashes in a Donkey's Hoof, Brain Sauce, Excursion: Casa Mata, in one book, 2001), *Ornamentas* (The Ornament, 2002), *Gaidžių milžinkapis* (A Tumulus of Roosters, 2004), *Nepagailėti Dušanskio* (No Mercy to Dušanskis, 2005), novels in the periodical press *Ir dūgnas visada priglaus* (The Bottom will Always Offer Shelter), *Matka pitka, Sparnų vaško urna* (The Urn of Wing Wax), *Barbarai šventykloje* (Barbarians in a Temple), *Ištikimiausias metafizinis draugas* (The Truest Metaphysical Friend), short stories (collection *Išduoti. Išsižadėti. Apšmeižti* [To Betray. To Disown. To Slander], 2007), and the libretto for Giedrius Kuprevičius' operetta *Kipras, Fiodoras ir kiti* (Kipras, Fiodoras and Others, 2003, directed by Gytis Padegimas). Lithuanian theatres have staged Kunčius' playful works *Genijaus dirbtuvė* (The Genius' Study, 1998, directed by Audrius Nakas), the remake of Žemaitė's comedy *Sučiuptas velnias* (The Nailed Devil, 2001), *Šokoladinis Mocartas* (The Chocolate Mozart, directed by Alvydas Šlepikas), and the anti-Bolshevik play *Matas* (2005, directed by Albertas Vidžiūnas).

Kunčius is the most consistent Lithuanian post-modernist writer, an erudite who reproduces and

rewrites the information of global culture: his works are brimming with quotations, names and allusions. In the essays in *Pilnatis linksmybės* he wittily interprets the realia of the 20th-century avant-garde, no longer believes in the sacral power and significance of high art, and declares links with Dada. The novel *Būtasīs dažninis laikas* tells of a Lithuanian's visit to Paris, which is seen as a provincial centre no worse than Vilnius. Kunčius says that the museums full of European masterpieces are nothing else but a consumer item for snobs and 'money sucking machines'. Mostly by recording recurrent physiological functions (sleep, drunkenness, wounds, vomiting, disease, gluttony, lust, etc), daily routine is recorded in the book of short essays *Mano kova bambino*. For Kunčius, the best work of art is a brown pier whitewashed by the excrement of gulls that will eventually be washed away by rain. The themes of his novels, sex, death, bohemia, and the analysis of metaphysical and social evil, are conveyed by images of marginalities and perversions, and the cult of the body: the emphasised exploitation of death, cruelty, suffering, physiology and eroticism. His posture is open, obscene and alternative; it is a slap in the face not only to a Lithuanian, but also to the average European. Kunčius consciously attacks and denies the values of the traditional Lithuanian canon: agrarian culture, the ethnic dimension, fellow-feelings for ordinary man, Catholic norms, moral chastity, and the discretion of style.

Critics-contemporaries call Kunčius the confessor and preacher of the seven deadly sins (pride, gluttony, wrath, sloth, lust, envy and greed). The main character in the novel *Pelenai asilo kanopoje* is the executioner of all the times and all countries, who sent all most famous martyrs in history to their deaths. Detailed descriptions of devices of torture and punishment show the monstrous fantasy of humankind that invented a store of macabre methods of execution, from quartering and the medieval Inquisition to the electric chair and the gas chambers. The novel *Smegenų padažas* elaborates two dissociated themes: the apolitical sentimental sittings of the German command presided over by Hitler, and the homosexual-gastronomic line, the scenes of cooking all sorts of food, recipes, culinary masterpieces and torture by eating. The Nazis are shown as sentimental and banal uncles: if evil always emerged in abnormal, demonic forms, it would be easily recognisable.

The novel *Ekskursija: Casa Mata* jauntily demystifies national clichés: it mocks the buoyant Lithuanian cult of the grand dukes, the remains of dukes are unearthed, and a hermetic capsule containing the sperm of her beloved is found in a duchess' coffin. There arises the possibility of cloning cult heroes.

Kunčius creates text of a new style; he questions and modifies the rules of writing. Plot is replaced by free alternation of fragments, by a collage of disjointed fragments from history, cooking, medicine, agronomy, military art, zoology and jewellery; his heroes are just functions (the executioner of all times, the leadership of Nazi Germany, the political nomenclature of Soviet Lithuania). His texts are static; they abound in repetition and parodies of recurrent stereotypes. Since stereotypes and clichés are not infinite, Kunčius demolishes and parodies the same ones. He is an avant-garde Lithuanian writer with the largest number of antitheses: untraditional, non-national, unchristian, non-optimistic, insensitive, incommunicable, unethical, not banal, unsocial, etc. | JÜRATĖ SPRINDYTĖ

### Translations

In Danish: MJVPB

In English: 8NWP, ER, 9NWP; *VilniusR*, no 17, 2005 and no 20, 2006 (transl. by Darius James Ross)

In German: *Ornament* (Leipzig 2005, transl. by Mala Vikaite); MUG, PL; *Brücken*, vol 1, 2004 (transl. by Klaus Berthel)

In Latvian: *Literatūra un Māksla Latvijā*, 7.12.2000 (transl. by Jānis Elsbergs)

In Polish: *Moja walka bambino* (Białystok 2001, transl. by Iza Korybut-Daszkiewicz); *Kartki*, 2001, no 1 (transl. by Alicja Rybalko)

In Russian: *Прошедший многократный раз* (Moscow 2006, transl. by Yevgeny Glukharev); *Вильнюс*, no 169, 2005 (transl. by Dalija Kōiv)

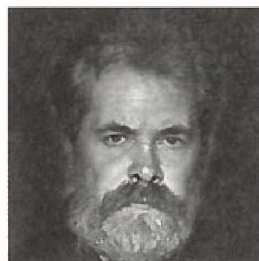
In Swedish: *De försvunna texterna* (Lund 2003, transl. by Liana Ruokytė, Virginija Jurgaitytė and Mikael Nydahl, introd. by Leonidas Donskis); LB

In Slovenian: ASLK

### Criticism

Jūratė Sprindytė, 'The Pulse of the Time: Prose from 1999 to 2002', *VilniusR*, no 13, 2003, pp 66–74; Ramūnas Gerbutavičius, 'Pulp Fiction', *Ibid.*, pp 82–84; Aušra Martišiūtė, 'The Work of the Young Playwrights', *VilniusR*, no 15, 2004, pp 58–63; Laimantas Jonušys, 'Literary Baroque with Postmodern Burlesque', *VilniusR*, no 20, 2006, pp 25–27; Idem, 'The Newest Lithuanian Prose', in: *Lithuanian Literature Today, 2005–2008* (Vilnius 2008), pp 5–10; Violeta Kelertas, 'Foot-Loose and Fancy-Free: The Postcolonial Lithuanian Encounters Europe', in: Violeta Kelertas (ed.), *Baltic Postcolonialism* (Amsterdam; New York, NY 2006), pp 451–460; Laimantas Jonušys, 'Herkus Kunčius: Biogra-

phischer abriß', *Brücken*, vol 1, 2004, pp 109–112; Idem, 'La nouvelle prose lituanienne (1989–2005)', *CaL*, no 6, 2005, pp 45–56; Laura Laurušaitė, 'Nost ar poetisko draņķi!', *Karogs*, 2004 no 7, pp 130–136; 'Trochę artystycznych przesad' [an interview], *Kartki*, no 24, 2001, pp 12–14; Альгимантас Бучис, 'Провинция литовского авангарда', *DN*, 2005, no 12, pp 114–126; Лаймантас Йонушис, 'Взгляд на новую литовскую прозу', *Ibid.*, pp 130–133.



**Kunnoss, Juris | LV |** (\*4.12.1948 Riga, †18.7.1999 Riga, buried in the Forest Cemetery) Poet. The historic dimension of personality, text and world-view is significant in his poetry.

A graduate of the Riga 2nd Secondary School (1966), he studied at the Faculty of Construction of the Riga Polytechnic Institute (1966–1967), and graduated from the Faculty of History and Philosophy of the University of Latvia, Department of History (1977). He worked at the Open Air Ethnographic Museum as a research associate (1975–1999).

Kunnoss wrote poetry from 1975. Collections of poems: *Drellis* (The Weave, 1981), *Pieci septiņi* (Five Sevens, 1987) *Slengs pilsētas ielās* (Slang on City Streets, 1991), *Ar jaunu mirdzumu acīs* (With a New Glitter in the Eyes, 1999), *Dzejoļi 1995–1999 un par viņu* (2007, comp. and afterword by Austra Gaigala).

Although ten years older, Kunnoss mixed with the poets of the Klāvs Elsbergs generation. Similarly to them, words are important for Kunnoss. In the 1980s he searched for words uncompromised by ideology and Soviet society and finds historic, old words, place names, dialects, slang (taken from German and Slavic languages). These, entering Kunnoss' poetry, awaken old, lost realities and times. One of the sources of his poetry is definitely the author's knowledge of ethnography. However, transformed into poetry, it never becomes decorative ethnographic ornaments, but leads into history,



to the nation's roots. A word in Kunno's poetry is a sign of culture.

Until the mid-Nineties the component of time is essential in his poetry – a transition from the present to the past, from one age to another (the future is not of interest to him). Also, literary time is not important to the poet because everything (present–past, high–low, laughter–death) is together. Thus the author confirms the historically uninterrupted and single process of the nation's spiritual living. His poetry of this period is characterized by an epic trend, objectivity and polyphony, a deliberate avoidance of the lyrical, and a density of detail. The collection *Ar jaunu mirdzumu acis* is a turning point in his writing, characterized by a greater personification, lyricism, also a metaphysical view of the world, people and art, and elements of surrealism. Many of his poems remain only in periodicals and manuscript. In these and his last collection of poems, whose author is 'Juris Kunno and Co', Kunno realized his hope to create three poets different from himself, named Juris Benedikts Lox, Alexandrs Krems and Džonijs Ikss. Obviously, the poet had hoped in this way to diversify and broaden the style of his poetry and more definitely enliven polyphony. | IEVA E. KALNIŅA

#### Translations

In Bulgarian: ACL

In Czech: *Plav*, 2007, no 12 (transl. by Pavel Štoll)

In Russian: collection of poems in Russian together with unpublished poems in Latvian *Контрабанда* (2000, transl. by Sergei Moreino); *Jura Kunno's X = X Юриса Кунносса* (Riga 2008, transl. by Moreino and Olga Pētersone, forewords by Jānis Rokpelnis, Amanda Aizpuriete, Kārlis Vērdiņš & Māris Salējs, Edvins Raups, afterword by Moreino); O



**Kuusberg, Paul** | EE | (\*30.4.1916 Tallinn, †21.1.2003 Tallinn) Prose writer and critic. As an author of the war generation, Kuusberg became one of the most notable writers of the social politi-

cal novel in the 1960s, portraying the world-view and conscience of the war generation. He received the ESSR National Prize (1965, 1975), the Juhān Smuul Award (1972, 1974, 1976), the Friedebert Tuglas Short Story Award (1971, 1978) and other awards.

Paul Kuusberg went to school in Tallinn and worked in construction from 1934 to 1949. After the occupation of Estonia he joined the Communist Party, which was in the process of sovietising Estonian society. He belonged to the Estonian Rifle Corps from 1942 to 1946 as a political worker and was the editor-in-chief of the newspaper *Rahva Hää* (The Voice of the People) from 1947 to 1954. He graduated from a higher Party school in 1958 and worked as the editor-in-chief of the magazine *Looming* (Creation) from 1957 to 1960 and from 1968 to 1976. As a confirmed but non-dogmatic communist, Kuusberg repeatedly served as a functionary of the Estonian Writer's Union, and was also a deputy in the Supreme Councils of both the ESSR and the USSR.

Novels: *Müürid* (Stone Walls, 1957), *Enn Kalmu kaks mina* (The Two Sides of Enn Kalm, 1961), *Andres Lapeteuse juhtum* (The Case of Andres Lapeteus, 1963), *Südasuvel* (Midsummer, 1966), *Üks öö* (One Night, 1972), *Vihmapiisad* (Raindrops, 1976; the basis for a Lithuanian television film in 1982). Short prose: the collections of short stories *Naeratus* (A Smile, 1971) and *Vabaduse puistee* (The Avenue of Freedom, 1971), the stories *Linnukesega* (With a Small Bird, 1977), *Kes ta oli?* (Who Was He?, 1985), *Habemik* (The Bearded One, 1985), the books of stories *Meie kiisul kriimud silmad...* (Our Kitty's Clever Eyes..., 1980), *Kes nad olid?* (Who Were They?, 1986), and *Skandaal vanadekodus* (A Scandal in a Geriatric Home, 1991). Selections of Criticism *Sõna sekka* (A Word In, 1959), *Ajast, maailmakodanikust ja muust* (About Time, the World Citizen and Other Things, 1967). Memoirs: *Täna tähelepanu eest!* (Thank You for Your Attention!, 1988), *Rõõmud ja pettumused* (Joys and Disappointments, 1996) and *Teosed I–VIII* (Works I–VIII, 1977–1980).

The centre of Kuusberg's literary creation is formed by realist, social, political or psychological novels, which depict openly and non-simplistically the destinies of his generation and the operating mechanisms of power. Under the conditions of the Soviet regime, Kuusberg brought such taboo topics into literature as national conflicts and the split

between the Estonian people during the 1940s. Kuusberg also shed light on the deportations of June 1941, the battles of the first summer of the Germany–USSR war, the life of guerrillas (*Südasuvel*), the development and fierce battles of the Estonian Rifle Corps (*Enn Kalmu kaks mina*), and the repressions against and destruction of the intelligentsia during the Stalin period (*Andres Lapeteuse juhtum*). He was opposed to the rigid conception of history of the Soviet time. Having begun with panoramic novels about war, Kuusberg moved on to a more innovative type of novel, with a dense expression of life and compact composition, characterised by changes in time and viewpoint and a laconic newspaper style. The plot of the novels is intriguing and dramatic, focusing on distinguishing between ethically valued and denounced attitudes, and on issues of personal identity. The central idea of the novels is often personal responsibility for one's actions. The characters' inner debates show their wish to overcome their dark sides and to reverse their ethical degeneration. By linking the destiny of an individual to historical events, Kuusberg stressed both the drama that was characteristic of the time and the complexity of the character's inner world. Many of his novels have been produced in films and on stage.

Compared to the novels, the aesthetic tonality of Kuusberg's social-ethical short prose is more diverse and includes comic features. His short prose shows the author's critical view towards the stagnation period, when values were inverted and attitudes twisted. The expression is denser and more associative; internal monologue and *déjà vu* are often used to open the character's psyche. |

ANDRUS.ORG

## Translations

- In Bulgarian: *Kanku džжд* (Sofia 1980, transl. by Dora Yaneyeva); ERK  
 In Czech: *Uprostřed léta* (Prague 1978, transl. by Kamil Chrobák);  
 In English: *Raindrops* (1988, transl. by Oleg Mutt); ESS1, 'GW, LW, SES  
 In Esperanto: *Somermeze* (Tallinn 1981, transl. by Alma Lekko)  
 In Finnish: *Enn Kalmin kaksi minää* (Moscow 1963, 1973, transl. by Tauno Haapalainen), *Andres Lapeteuksen tapaus* (Helsinki 1967, transl. by Aino Kaasinen); ELN  
 In German: *Bitterer Sommer* (Berlin 1973, transl. by Ingeborg Kolinko), *Regentropfen* (Berlin 1980, transl. by Siegfried Behrsing); DLS, ESNO, 'NK20  
 In Hungarian: *Forró nyarunk van!* (Budapest 1972, transl. by Endre Gombár); *Esőcseppek* (Budapest 1979, transl. by Gábor Bereczki)

- In Latvian: *Kas notika ar Andresu Lapeteusu* (Riga 1967, transl. by Jānis Žīgurs), *Enna Kalma divi es* (Riga 1971, transl. by Žīgurs); *Lietus lāses* (Riga 1980, transl. by Tamara Vilsonē); PM  
 In Lithuanian: *Kas atsitiko Andresui Lapeteusui* (Vilnius 1967, transl. by Aldona Kalm and Rasa Unt), *Lietaus lašai* (Vilnius 1980, transl. by Kalm); *Pergalė*, 1972, no 2 (transl. by Eduardas Astramskas)  
 In Polish: *Krople deszczu* (Warsaw 1985, transl. by Zofia Lapińska)  
 In Russian: *Второе 'я' Энна Калма* (Moscow 1962, 1969, 1971, 1978, transl. by Ivan Kononov), *Пламя под пеплом* (Tallinn 1962, transl. by E. Takjas and I. Apananski), *Происшествие с Андреем Ланетеусом* (Moscow 1965, transl. by Kononov), *В разгаре лета* (Moscow 1970, 1971, 1972, 1978, Tallinn 1984, transl. by Kononov and Liidia Toom), *Удивительный день* (1973, transl. by Maria Kulishova), *Одна ночь* (Moscow 1974, 1975, 1978, 1984, 1991, transl. by Arnold Tamm and Paul Kuusberg), *Шоссе Свободы* (Moscow 1975, transl. by Kuusberg); *Капли дождя* (Moscow 1977, 1978, 1984, Tallinn 1984, transl. by Kuusberg and Tamm); *Избранное: Романы* (Moscow 1978); *Бульвар Свободы* (Moscow 1981, transl. by Kuusberg); *Собрание сочинений I–III* (Moscow 1986, transl. by Kuusberg); *Кто он был?* (Moscow 1988, transl. by Kuusberg); EN, EP, ESN, HK, LV  
 In Romanian: *O zi neobișnuită* (Bucharest 1977, transl. by Vasile Buga)  
 In Slovak: *Veľká kariéra* (Bratislava 1967, transl. by Marta Lesná), *Uprostred leta* (Bratislava 1975, transl. by Ján Mojžiš), *Jedna noc* (Bratislava 1976, transl. by Magda Takáčová); PMI  
 In Spanish: *Una noche* (Moscow 1978, transl. by J. Lopez Ganivet)  
 In Swedish: ESK  
 His works have also been translated into Armenian, Chinese, Kazakh, Moldavian, Turkmen, Ukrainian, Uzbek.

## Criticism

Leonid Terakopjan, 'Generation und Revolution: Bemerkungen zum Schaffen Paul Kuusbergs', *Sowjetwissenschaft: Kunst und Literatur*, 1979, no 4, pp 379–403; Anatoli Botscharow, 'Das Pathos und die Ironie des Paul Kuusberg', *Sowjetliteratur*, 1985, no 9, pp 70–72; Birutė Masionienė, *Iš Kalevo šalies* (Kaunas 1990), pp 108–110.



**Laaban, Ilmar** | EE | (\*11.12.1921 Tallinn, †29.11.2000) Innovative poet in exile, surrealist.



Laaban studied composition and piano at the Conservatoire of Tallinn in 1941–1942, Romance languages at the University of Tartu in 1940–1943, and Romance languages and philosophy at Stockholm University in 1943–1949. He was a member of AICA from 1975.

His collections of poems: *Ankruketi lõpp on laulu algus* (The End of the Anchor Chain is the Beginning of Song, Stockholm 1946), *Rroosi Selaviste* (Stockholm 1957), *Oma luulet ja vōōrast* (Own and Foreign Poetry, 1990). His collections of articles: *Marsyase nahk* (The Skin of Marsyas, 1997), and in Swedish the collection *Skrifter 1–1v* (Lund 1988). Laaban translated the anthology *19 franska poeter* from French into Swedish, and Estonian poets' works into Swedish and German. He wrote many critical essays and articles. Laaban also created auditory poems (in Estonian, Laaban coined the word 'häälutused'). His performances of them are saved on disc.

Laaban was the first innovative poet in exile. His first poetry book, *The End of the Anchor Chain is the Beginning of Song* (1946), is one of the most innovative poetry books in Estonian literature, the influence of which has been very strong because its surrealistic liberty gave freedom to poetic language and metaphor. In that collection, his poetic licence was absolute. Laaban's surrealism is original: it is not the same as French surrealism. Laaban did not make full use of automatic writing; reality and, sometimes also, social context are always present in his poetry. His surrealism is more a liberation of language, rather than a liberation of the mind from logic. His style was opposed to the traditional canon of Estonian poetry cultivated by the Arbu-jad group in the 1930s. Laaban's second collection *Rroosi Selaviste* contains even more phonetic and semantic play with language. It also contains more foreign words. | ANNELI MIHKELEV

#### Translations

In Dutch: VHNK

In English: *ELM*, no 8, 1999 (transl. by Richard Adang)

In Finnish: NR

In German: *Estonia*, 2000, no 2 (transl. by Gisbert Jänicke)

In Latvian: *Putru mistiskais mugurkauls* (Riga 2003, transl. and ed. by Guntars Godinš)

In Lithuanian: *Metmenys*, no 16, 1968 (transl. by Zina Katiliškienė)

In Norwegian: EL

In Russian: AEP

In Swedish: *Poesi* (Åhus 1988, transl. by Ivo Iliste and Aino Tamjärv); *Palingarderomb* (Stockholm 2007, foreword by Teddy Hultberg); OSVS

#### Criticism

Andres Ehin, 'Laaban: Broad View from a Narrow Bridge', *ELM*, no 8, 1999, pp 6–8; Anneli Mihkelev, 'Innovations at the end of the 1960s: The absurd and existentialism in Estonian literature', in: Eva Eglāja-Kristonē and Benedikts Kalnačs (eds.), *Back to Baltic Memory: Lost and Found in Literature 1940–1968* (Riga 2008), pp 103–112; Gisbert Jänicke, "'Eßt estnische Pasteten in estnischen Nischen': Ilmar Laabans poetische Welt', *Estonia*, 2000, no 2, pp 29–45; Andres Ehin, 'An der Ankerkette: [Ilmar Laaban 75]', *Estonia*, 2000, no 2, pp 46–52; Idem, 'Naturen i den estniska poesin: från animism och panteism till zenduddhism', *Ariel*, 2001, no 4/5, pp 25–51; Folke Lalander, *Hyllning till Ilmar Laaban: Ett sextiotal konstnärers hyllning till surrealisten poeten och polyhistorn Ilmar Laaban på hans 75-årsdag: 7 December 1996–6 Januari 1997* (Stockholm 1998).



**Lācis, Vilis** | LV | (\*12.5.1904 Rīnūži, Mangalī parish, †6.2.1966 Riga) A master storyteller, one of the most popular and also most controversial Latvian writers.

Educated at the Barnaul Teacher Training College in Russia, Lācis worked as secretary of the village council. In Latvia he worked as a port labourer, fisherman, stoker on ships, and librarian. Before and after World War II he headed the Soviet Latvian Government.

Lācis' prose is characterised by intense action and strong characters. For the main part his novels were published in the press and only later published in book form – *Atbrīvotais zvērs* (The Freed Beast, 1930–1931, in book form 1939), *Putni bez spārniem* (Birds Without Wings, 1931–1932, in book form 1939–1940), *Zvejnieka dēls* (The Fisherman's Son, 1933–1935, in book form 1933–1934, he also wrote the script for a film of the same title, 1939, filmed again in 1957). *Ceļojums uz Kalnu pilsētu* (A Trip to the Mountain City, 1933–1934, in book form in 1939). At the start of his writing career, there appear three main types of novels – fantastic adventure tales tending to anti-utopia, socially critical novels, tending to localize a specific period

of time, and one-character novels portraying a character who attempts to pull himself away from his social environment. During the latter half of the 1930s, Lācis gave himself to writing entirely, publishing a number of novels, *Senču aicinājums* (Call of the Ancestors, 1934, in book form in 1935), *Cilvēki maskās* (People in Masks, 1935, in book form in 1936), *Pūļa elks* (Idol of the Masses, serialized and in book form in 1935), *Vecā jūrnieru ligzda* (The Old Fishermen's Nest, 1935–1937, in book form 1937–1938), *Rotaļa virs bezdibēja* (Playing Over the Abyss, 1937, in book form in 1938), *Akmeņainais ceļš* (The Rocky Road, 1937–1938, in book form in 1939), *Zeme un jūra* (Land and Sea, in the press and in book form in 1938), and a number of stories and plays. Plays based on his novels have been staged by Riga and provincial theatres.

During World War II he fled to Moscow. While there, he wrote *Edžiņš* (1942), *Nākotnes kalēji* (The Forgers of Future, 1943), *Vecā Krūzes dēli* (Sons of Old Krūze, 1942) and other works, as well as magazine articles, *Latvija priekš gada un tagad* (Latvia a Year Ago and Now, 1942), *Asins nakts pār Latviju* (A Night of Blood Over Latvia, 1943), and *Krievu un latviešu tautas vēsturiskā draudzība* (The Historic Friendship of the Russian and Latvian Nations, 1945). During the war years and later, Lācis' literary work engaged in ideology. A communistic conviction colours his interpretation of history, and in his novels characters are strictly grouped in the positive and the negative. During the postwar years he wrote *Vētra* (The Storm, 1946–1948), *Uz jauno krastu* (Towards New Shores, 1952), *Ciems pie jūras* (Village by the Sea, 1954), *Pēc negaisa* (After the Thunderstorm, 1952), all of which emphasize the contrast of Latvia before and after the war and a pathos of building socialism. Lācis' novels have been translated into some 50 languages, plays have been based on many of these novels and staged in USSR theatres. Films have been made after his works *Mājup ar uzvaru* (Homeward Victorious, 1947), *Towards New Shores* (1955), *The Storm* (*Vētra*, 1960), *Vanadzīņš* (The Little Hawk, ordinary film in 1972, puppet film in 1978), *The Rocky Road* (1983), *Zītaru dzimta* (The Zitari Family, TV series in 1989).

An analysis of Lācis' writing is often complicated by the author's place in the history of the Latvian people, and the assessment of artistic aspects and content often contradict each other depending on

the reviewer's political and aesthetic views. On the other hand, the emotional density of his work, as well as public resonance, permit one to consider his work as an important phenomenon in Latvian literature of the 20th century. | ANITA ROŽKALNE

## Translations

In Bulgarian: 'GNEN

In Czech: *Syn rybáře* (Prague 1951, transl. by Milada Šimková and Vladimír Švagr)

In English: *The Fisherman's Son* (Moscow 1954, transl. from the Russian by Ivy and Tatyana Litvinov), *Towards New Shores* (Moscow 1958, transl. by Tamara Zalite); 'DS, 'GW

In Estonian: *Kaluri poeg* (Tallinn 1938, 1940, 1952, 1956, 1969, 1987, transl. by Karl Aben), *Torm* (1, Tallinn 1948, 1951, transl. by Aben and Mart Pukits), *Torm* (2–4, Tallinn 1951, transl. by Aben), *Uuele rannale* (Tallinn 1953, transl. by Aben), *Küla mere ääres* (Tallinn 1956, transl. by Tõnu Karma), *Pärast äikest* (Tallinn 1962, transl. by Aben), *Haukapoeg* (Tallinn 1977, transl. by Aben), *Kaotatud kodumaa* (Tallinn 1983, transl. by Valli Helde), *Zitarite perekond* (Tallinn 1987, transl. by Helde), *Tiivutud linnud* (Tallinn 1989), *Massi ebajumal; Inimesed maskides; Hiline kevad* (Tallinn 1989, transl. by Helde)

In Finnish: *Kalastajan poika* (Petroskoi 1951, transl. by L. Holm), *Undelle rannalle* (Finland 1957, transl. by A. Aalto)

In German: *Zu neuen Ufern* (Berlin 1954, transl. by E. Walden), *Der Fischersohn* (Moscow 1955, 1960, transl. by O. Braun), *Sturmjahre* (Berlin 1956–1957, no 1–3, transl. by R. Krickmann), *Verlorene Heimat* (Berlin 1956, transl. by V. Ensslen)

In Lithuanian: *Žvejo sūnus* (Kaunas 1941, transl. by J. Skudris; Vilnius 1956, 1968, 1973, Kaunas 1985, transl. by Aleksandras Žirguly), *Apysakos* (Kaunas 1947, transl. by K. Butautas), *Audra* (1, 1951, 2–3, 1952, transl. by T. Stonis and J. Adomaitis), *Į naują krantą* (Vilnius 1953, transl. by Žirguly), *Zyčių šeima* (Vilnius 1958, 1979, transl. by Žirguly), *Paukščiai besparniai* (Vilnius 1959, transl. by Jonas Kabelka), *Kaimas prie jūros* (Vilnius 1963, transl. by Žirguly), *Po darganos* (Vilnius 1964, transl. by M. Zukmanienė)

In Polish: *Nawałnica* (Warsaw 1950–1953, No. 1–3, transl. by S. Damrosz), *Syn rybaka* (Warsaw 1950, 1952), *Ku nowemu brzegowi* (Warsaw 1955, transl. by W. and W. Broniewscy)

In Russian: *Борьба* (Moscow 1943), *Сын рыбака* (Moscow 1947, 1950, 1952, 1954, 1957, 1959, 1961, 1968, Riga 1949, 1952, 1957, 1958, 1962, 1965, 1972, Khabarovsk 1951, Sverdlovsk 1954, transl. by Y. Shuman), *Победа* (Riga 1948), *Буря* (transl. by Shuman and Z. Fiodorova, Riga 1949–1951, Moscow 1949–1951, 1952, 1954, 1957, 1959, 1966), *Новеллы и рассказы* (Leningrad 1951), *К новому берегу* (Moscow 1952, 1953, 1954, 1956, 1955, 1958, 1959, 1963, Riga 193, 1968, Leningrad 1951, transl. by Shuman), *Бескрылые птицы* (Moscow 1953, 1954, 1958, 1959, Riga 1954, 1959, 1966, 1973, transl. by M. Mikhaylova), *Благородность Тениса Урги* (Moscow 1953), *Собрание сочинений* (Moscow 1954–1955, 1959–1960), *Рассказы* (Moscow 1954, 1955, 1959), *Семья Зитаров* (Moscow 1956, 1958, 1959, transl. by Mikhaylova), *Соколик* (Leningrad 1956), *Потерянная родина*



(Moscow 1957, transl. by Mikhaylova), *Кумур толпы* (Moscow 1959), *Земля и море* (Moscow 1961, transl. by Mihaylova), *Виновные*; *Кумур толпы* (Riga 1961, transl. by A. Bocharov and I. Sokolova), *Зов предков* (Moscow 1963, transl. by Bocharov and Sokolova), *Поздняя весна* (Moscow 1963, transl. by Sokolova and Bocharov), *После ненастья* (Moscow 1964, transl. by Sokolova), *Каменистый путь* (Riga 1965, Moscow 1961, transl. by Sokolova and Bocharov)

### Criticism

Marija Bobrova, *Latviju liaudies rašytojas Vilis Lacis* (Vilnius 1954); Мария Боброва, *Писатель латвийского народа В. Лацис* (Moscow 1953); Карлис Краулинь, *В. Лацис: Критико-биографический очерк* (Moscow 1958); Народный писатель В. Лацис: *Жизнь и творчество* (Riga 1964).



**Lāms, Visvaldis** | LV | (\*22.7.1923 Riga, †28.8.1992 Riga) Writer and publicist.

Lāms has been an apprentice in mechanical workshops, a locksmith, a labourer, and conscripted in the Latvian Legion straight from school. After the war he was released from a filtration camp, worked at odd jobs, including roadworks supervisor, laboratory technician, mason, painter, locksmith, and others.

At the start of his creative work Lāms wrote prose with social trends. A significant example is his trilogy whose first book *Nemierā dunošā pilsēta* (The City Booming in Unrest, 1957) gives a panoramic view of Latvia 1935–1941, in portraying conflicts between different social strata, defending the views of the suburban working class. The second book *Kāvu blāzmā* (In the Glow of Northern Lights, written 1951–1963, an abbreviated version serialized in 1958, in book form 1989) shows the fate of the Latvian nation during World War II, the tragedy of the Latvian Legion, with some autobiographical motifs worked into the book. The third book *Abadona miers* (The Peace of Abaddon, 1993) tells of postwar Latvia and the difficulties of being a writer 'with the wrong biography'. Realism as a dominant

method of writing also appears in Lāms' stories *Lido pāri straumei* (Fly Over the Current, 1965), *Putnu ceļa loks* (The Circle of the Bird Path, 1967), *Vīri iet tikai uz priekšu* (Men Go Only Forward, 1968). The novels *In the Glow of Northern Lights*, *Kāpj dūmu stabi* (Smoke Pillars Rising, 1960) and the story *Baltā ūdensroze* (The White Waterlily, serialized in 1958, in book form 1973, without deletions in 1992) dramatically bare recent historic events and the author's respect for the individual's subjective choice. These were the reason for sharp reproaches by Soviet critics concerning the author's ideological mistakes, as a result of which Visvaldis Lāms was not allowed to publish for a number of years.

In the novels *Visaugstākais amats* (The Highest Office, 1974), *Jokdaris un lelle* (The Jester and the Doll, 1972), *Sērsnu stundas* (Snow-Crust Hours, 1973), and *Mūža guvums* (Lifetime Achievement, 1974), the author turned to portraying man's inner world, emphasizing the search for an ethical ideal. His artistic signature, too, changed, with the story's structure formed by the relationship between two heroes. He often uses inner monologue, stream of consciousness, relationships of time, and the grotesque. In the novels *Trase* (The Track, 1980) and *Zeme viņpus Mordangas* (The Land beyond Mordanga, 1983) an essential content is formed by a critique of the consumer society. Lāms has also written a story of the past of Riga, *Ar marmora torņiem, ar zelta jumoliem* (Marble Towers and Golden Domes, 1973), a historic adventure story *Tava valstība* (Your Kingdom, 1978), two novels based on mythology and folklore images *Pavarda kungs Ašgalvis* (Ašgalvis, Lord of the Hearth, 1982) and *Ķēves dēls Kurbads* (Kurbads, Son of a Mare, 1992), and a novel written in the style of a parody *Bāleliņi* (Brothers, 1987). Lāms has also written articles and essays. | ANITA ROŽKALNE

### Translations

In English: *A Life Reviewed* (Moscow 1979, transl. by D. Sinclair-Loutit)

In Estonian: *Pietar ja nukķ* (Tallinn 1976, transl. by Karl Aben), *Eluvoos; Kõige kõrgem amet* (Tallinn 1981, transl. by Valli Helde)

In German: *Was vom Leben bleibt* (Berlin 1978, transl. by Welta Ehlert)

In Lithuanian: *Amžiaus vaisiai* (Vilnius 1976, transl. by Evaldas Matviekas)

In Russian (both transl. by Yuri Abyzov): *Итог всей жизни; Кукла и комедиант* (Riga 1987), *Гений домашнего очага* (Moscow 1989)



**Landsbergis, Algirdas** | LT | (\*26.6.1924 Kybartai, Vilkaviškis region, †4.4.2004 New York, USA) Dramatist, prose and essay writer, critic, translator, professor of history and the humanities. Landsbergis was an avant-garde writer who raised the importance of existential issues in the context of historical cataclysms.

In 1941, Landsbergis started studying Lithuanian in Kaunas. In 1944 he left for Germany, where, at Mainz University, he studied English and Romance languages, began writing novellas and got involved in the activities of Lithuanian émigré theatre. In 1949 he left for the USA. In 1957 he finished his studies in comparative literature at Columbia University in New York, and from 1965 taught English and comparative literature at Farleigh Dickinson University. Landsbergis was an active member of the PEN Club, and collaborated with the Voice of America and Radio Free Europe.

He published the collections of plays *Meilės mokykla* (School of Love, 1965), *Penki stulpai turgaus aikštėje* (Five Posts in the Market Place, 1966), *Vėjas gluosniuose. Gluosniai vėjuje* (The Wind in the Willows. The Willows in the Wind, 1973), *Trys dramos* (Three Dramas, 1980), *Vaikai gintaro rūmuose* (Children in the Amber Palace, 1985), *Du utopiški vaidinimai* (Two Utopian Shows, 1994); the novel *Kelionė* (The Journey, 1954) and the collections of novellas *Ilgoji naktis* (The Long Night, 1956), *Muzika įžengiant į neregėtus miestus* (Music Stepping into Unseen Cities, 1979). He also published articles on literary criticism and essays on politics and theatre in the Lithuanian and American press. Landsbergis translated into English some works of Lithuanian literature (Alfonsas Nyka-Niliūnas, Tomas Venclova), and edited the anthology of poetry *The Green Oak* (1962) and the anthology of folk songs *The Green Linden* (1964).

Landsbergis' dramas encompass a broad spectrum: from tragedy to comedy, from farce and

buffoonery to the pathos or melodrama of lyrical drama. Exploiting the 'theatre in theatre' principle, he aimed for conditionality and generalising allegory. In the intertextual plays *Komediantai* (The Comedians) and *Idioto pasaka* (The Idiot's Tale) he created playful variations on the themes of classic works by Shakespeare, Orwell and Dostoyevsky, reflected on the divides between the sacred and the profane, good and evil, coercive power and the rebel. Theatre is seen as truth, real life as its false reflection. Resorting to farce, especially to the grotesque *Ubu Roi* by Alfred Jarry, he analyses issues of authoritarianism, and emphasises the illusionary aspect of power in the plays *Barzda* (The Beard), *Komediantai* and *Meilės mokykla*. Sometimes melodramatic elements emerge, and a light moralising uncharacteristic of the drama of the absurd, which is determined by Landsbergis' favourite motif of epiphany (the play *Vėjas gluosniuose. Gluosniai vėjuje*). The meaninglessness of life is qualitatively changed, because the author resorts to the power of the myth, the fairytale and theatre to sacralise daily life (the plays *Vaikai gintaro rūmuose*, *Paskutinis piknikas* [The Last Picnic]). The theme of adverse human fate influenced by heavenly 'chancellery' is varied in a similar manner in his prose. The novellas accentuate the moment of human consciousness and self-determination for positive change ('Eisena' [A March], 'Veidas aštriais žandikauliais' [A Face With Sharp Jaws], 'Dangus tuštėja, dangus pildosi' [Heaven is Emptying, Heaven is Filling]). The writer discloses the paradox of this change and the conditionality of the divide between the hero and the anti-hero (the novella 'Dainos gimimas' (The Birth of the Song), which is especially prominent in his works about Lithuanian partisan battles in the postwar years (the novella 'Ilgoji naktis' [The Long Night], the drama *Penki stulpai turgaus aikštėje*). The novel *Kelionė* develops the theme of the identity of a young war refugee; the existential questions he is solving arise against the background of humanistic ideals crushed by World War II. For the individual displaced by the war, the only path towards personal integrity could be the link with the lost homeland, ancestors and the mother tongue. The heroes of Landsbergis' novellas, who reflect the realia of the postwar émigrés, aim at restoring this link; they experience a personality split, the suppressed and thus tortured speaking of the collective consciousness in mythical images, and erosion of their native language (the novellas 'Trys psichiatrai



pienių lauke' [Three Psychiatrists in a Dandelion Field], 'Sinjora su katėmis' [The Senora with Cats] and 'Žodžiai, gražieji žodžiai' [Words, Beautiful Words]). | IMELDA VEDRICKAITĖ

### Translations

In English: *Five Posts in a Market Place* (New York 1968, introd. by Robert Payne; the play was produced at the Gate Repertory Company in New York, the Chicago Community Theater and Toronto New Canadian Theater); *The Last Picnic* (New York 1978, introd. by Michael Novak), *Children in the Amber Palace* (Daphne, Ala. 1986); 'BAS, ER, LIHOW, LiQ, LShS50, LWW, SLShS, 'SBP; *Lituanus*, vol 5, no 4, 1959, *Lituanus*, vol 13, no 4, 1967

In French: ADB

In German: MUG, ZVB; AA, vol 10, 2002 (transl. by Alfred Franzkeit)

In Latvian: *Pieci stabi* (Grand Rapids, MI 1967, transl. by Zariņu Jānis)

### Criticism

Rimvydas Šilbajoris, 'Algirdas Landsbergis', *Lituanus*, vol 5, no 4, 1959, pp 108–109; Idem, [Review of *The Last picnic*], *JBS*, vol 10, no 2, 1979, p 179; Idem, [Reviews of *Muzika įžengiant į neregėtus miestus* and *Children in the Amber Palace*], *WLT*, vol 54, no 4, 1980, p 676 and vol 62, no 2, 1988, p 314; Idem, [Reviews of *Penki stulpai turgaus aikštėje* and *Vėjas gluosniuose. Gluosniai vėjuje*], *BA*, vol 41, no 3, 1967, pp 375–376 and vol 48, no 2, 1974, p 404; Theodore Melnychuk, [Review of *Five Posts in a Market Place*], *Lituanus*, vol 7, no 1, 1961, pp 30–32; 'Algirdas Landsbergis' [an autobiography], *Vilnius*, Winter 1995, pp 198–203; Tomas Venclova, 'Saying goodbye to Algirdas Landsbergis', *Lituanus*, vol 51, no 1, 2005, pp 11–19; Romualdas Lankauskas, 'An Unforgettable Voice', *Ibid.*, pp 20–23; Laimutė Adomavičienė, 'Representations of the Child in Lithuanian Exile Prose', in: Eva Eglāja-Kristone and Benedikts Kalnačs (eds.), *Back to Baltic Memory: Lost and Found in Literature 1940–1968* (Rīga 2008), pp 204–218; Rimvydas Šilbajoris, 'Daži vardi par Piecu stabu autoru', *Treji Varti*, po 2, 1967, pp 50–53; Magdalėne Rozentale, 'Brąlu tautos drąmatiku tris lugas', *Jauną Gaitą*, no 74, 1969.



**Lankauskas, Romualdas** | LT | (\*3.4.1932 Klaipėda) Prose writer, playwright and artist, who in Soviet times introduced the model of condensed novella, and urban and intellectual themes.

Lankauskas studied the Russian language and literature at Vilnius University, and has worked for cultural publications. He is also an artist and has designed many of his own books.

Early in his career, Lankauskas wrote several books of short stories for children. He published the books of novellas *Kai nutyla trąmpetas* (When a Trumpet Falls Silent, 1961), *Trečias šešėlis* (The Third Shadow, 1964), *Nuo ryto iki vakaro* (From Morning till Evening, 1965), *Pilka šviesa* (Grey Light, 1968), and *Šiaurės vitražai* (Northern Stained Glass, 1970), the selections *Akimirka ir amžinybė* (A Moment and Eternity, 1976), *Romantiškas vakaras prie nutilusios jūros* (A Romantic Evening by a Calm Sea, 1996), the novellas *Džiazo vežimas* (The Jazz Wagon, 1971), *Šmėkla* (A Ghost, 1974), *Likimo zona* (The Zone of Fate, 1998), and the novels *Vidury didelio lauko* (In the Middle of a Vast Field, 1962), *Tiltas į jūrą* (A Bridge to the Sea, 1963), *Tą šaltą žiemą. Atspindžiai jūros veidrodyje* (In that Cold Winter. Reflections in the Mirror of the Sea, 1972), *Netikėtų išsipildymų valanda* (The Hour of Unexpected Fulfilments, 1975), *Prisiminimai po vidurnakčio* (Memories after Midnight, 1977), *Projektas* (A Project, 1986), *Užkeiktas miestas* (The Damned City, 1988), *Nė vienas nebuvo pagailėtas* (Nobody Was Spared, 1990), *Piligrimas* (A Pilgrim, 1995), and *Tik aidas tarp girių* (Only an Echo Amidst the Woods, 1999).

He has written the plays *Viskas baigsis šiandien* (Everything Will End Today, 1967), *Svečiai atvyksta prieš perkūniją arba sausainiai su gvazdikėliais* (Guests Arrive Before a Thunderstorm, or Clove Biscuits, 1985), as well as the travel books *Tokijo cikados* (Cicadas of Tokyo, 1989) and *Europa, kokia ji?* (Europe, What is it Like?, 1994). He has translated Hemingway's *The Old Man and the Sea*, *Green Hills of Africa*, co-translated *Farewell to Arms* and *The Snows of Kilimanjaro*, as well as books by Ray Bradbury and other authors.

In Lithuanian prose, Lankauskas is a somewhat lonely figure, both in his social stance and his work. Throughout fifty years of writing, he has consciously avoided literary movements and prevailing trends. So far, he has recognised only one collective structure, and that is the international PEN Club; he took care of the foundation of the Lithuanian PEN branch, which, established in 1989, was admitted to the international organisation in 1990. Lankauskas' work is dominated by ethic

or psychological topics. He has introduced new types of characters to Lithuanian prose: writers, artists, architects, composers and doctors. They are educated, have excellent manners, and have their own lifestyle (cafés, good tobacco, a predilection for solitude, relaxation in nature). This is an obvious juxtaposition to stereotypical interaction and the spirit of collectivism. Such an independent personage experiences a constant conflict between his poetic nature and the pettiness, monotony and practicality of the surroundings. He is annoyed by daily trivia and the greyness of everyday life. A trip to the sea and love let him, at least for a short time, to escape routine. Lankauskas has translated Hemingway, and applied some of his poetic principles to the Lithuanian novella of the 1960s: the emphatically reserved manner of the narrative, a symmetrical composition, the play of suppressions and pauses (later this laconic aspect turned into bare recording). The ironic negation of Soviet order and the projection of the internal autonomy of a dignified personage make up the double plane of Lankauskas' best novellas. Lessons in compact narrative determined the model of the short novel characteristic of him, although, unlike in the case of the novella, he did not influence the development of the Lithuanian novel. Lankauskas comes from the Klaipėda region, and in his novel *Klajojantis smėlis* (The Wandering Sand, 1960) he depicts the repatriation of old residents to Germany, but according to the ideological mould of the time, considers them 'traitors of the homeland'. The theme of East Prussia is developed in the trilogy of novellas *Likimo zona*. The range of themes of his novels is quite wide: *Vidury didelio lauko* tells of a teacher who lost his arm during World War II; *Projektas* delves into an architect's unsuccessful creative and personal life. *Užkeiktas miestas* is a satirical allegory of totalitarian order, while *Piligrimas* reveals the crisis of an ambitious artist and his confusion in the period of post-Soviet change. After the re-establishment of independence, Lankauskas wrote a couple of novels filling in the 'blank spaces'. *Nė vienas nebuvo pagailėtas* shows the extermination of a family through the fates of two brothers, a composer who returns from exile, and a partisan killed in the woods. *Tik aidas tarp girių* looks at the postwar reality through the eyes of a former partisan. The concepts of these novels do not offer any new angles of vision. They conscientiously illustrate common

truths and key moments in the nation's history, while the chaste narrative keeps a distance from aesthetic innovations. | JURATĖ SPRINDYTĖ

## Translations

In Bulgarian: LITR

In English: 'BSS, 'GW, LIHOW, LSH50; *Lituanus*, vol 43, no 3, 1997 (transl. by Gražina M. Slavėnas)

In Estonian: (all transl. by Mihkel Loodus) *Üksinda avamerel* (Tallinn 1975), *Ootamatute teostumiste tund* (Tallinn 1977), 'SPPA(1); *Looming*, 1990, no 8

In Finnish: PS

In German: FHKG, WGML

In Hungarian: *A kísértet* (Debrecen 1985, transl. by János Árvay and Eszter Röhrig); *Romániai Magyar szó*, 30–31.5.1998 and 26–27.6.1999 (transl. by Péter Bán)

In Latvian: *Negaidīta cerību piepildīšana* (Rīga 1980, transl. by Daina and Sarma Avotiņa); TKME

In Polish: *W szczyrim polu* (Warsaw 1970, transl. by Anasztazja and Zygmunt Stoberski), *Czas spełnienia* (Warsaw 1982, transl. by Anasztazja Stoberska); KINL

In Russian: *Луна и кузнечики* (Moscow 1956, transl. by I. Kaplanas), *С утра до вечера; В чистом поле* (Vilnius 1968, transl. by Virgilijus Čepaitis) *Капитан «Надежды»* (Vilnius 1973, transl. by Čepaitis); *Жестокие игры* (Vilnius 1981, transl. by Čepaitis), *Темные окна забвения* (Vilnius 1986, transl. by Čepaitis); LRA, OSH, SBLR, VZK; *Вильнюс*, 1990, no 6 and 7 (transl. by Yevgeniya Borisova-Vetrova)

In Serbian: AKPL

In Slovak: JB

In Ukrainian: LRO

Lankauskas' novellas have also been translated into Danish, Croatian, Armenian, Georgian and other languages.

## Criticism

Rimvydas Šilbajoris, [Reviews of *Tų šaltų žiemų, Atspindžiai jūros vandeny* and *Netikėtų išsipildymų valanda*], BA, vol 47, no 4, 1973, p 806 and vol 50, no 1, 1976, p 211; Ibid, [Review of *Žiaurūs žaidimai*], WLT, vol 57, no 4, 1983, pp 668–669; Bronius B. Vaškėlis, 'The Motif of Anxiety in the Contemporary Short Story of Lithuania', JBS, vol 6, no 2/3, 1975, pp 162–169; 'Art does not rust. Neither does it age' [an interview], *Lithuania presents*, 2004, no 3, pp 48–49; Vytautas Kubilius, *Literatur in Freiheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 231–233; J. Roze, [Review of *Negaidīta cerību piepildīšana*], *Jaunās Grāmatas*, 1980, no 6, pp 26–27; A. Czcibor-Piotrowski, 'Młody gniewny Litwin', *Tu i Teraz*, 12.1.1983.





**Lepik, Kalju** | EE | (\*7.10.1920 Koeru, †30.5.1999 Tallinn, buried in the cemetery of Metsakalmistu) Innovative and original Estonian poet both in form and content, fighter for freedom in exile. He was awarded several prizes for his poetry.

Kalju Lepik studied at Tartu Commercial School and Tartu Commercial Gymnasium in 1935–1941, and at the University of Tartu, where he studied the history of Nordic countries and archaeology, in 1942–1943. He was mobilized into the German Army in 1943 and fled from Hiiumaa to Sweden in November 1944. He worked at different professions during 1945–1954 in Stockholm and for a short time he studied archaeology and ethnography in the University of Stockholm. From 1966 he worked as the director of the Baltic Archive.

His collections of poems: *Nägu koduaknas* (A Face in the Home Window, 1946), *Mängumees* (The Fiddler, 1948), *Kerjused treppidel* (Beggars on the Stairs, 1949), *Merepõhi* (Seabed, 1951), *Muinasjutt Tiigrimaast* (A Tale of Tigerland, 1955), *Kivimurd* (Stone Quarry, 1958), *Kollased nõmmed* (Yellow Heaths, 1965), *Marmorpagulane* (The Marble Refugee, 1968), *Verepõld* (Fields of Blood, 1973), *Klaasist mehed* (The Glass Men, 1978), *Kadunud külad* (The Lost Villages, 1985), *Öötüdruk* (The Girl of Night, 1992), *Pihlakamarjariist* (The Cross of Rowanberry, 1997). His selected poems *Ronk on laululind* (The Raven is a Singing Bird, 1961), *Kogutud luuletused* (Collected Poems, 1980), *Sina oled kuusik ja mina lepike* (You are a Spruce Wood and I am an Alder Wood, 1965), *Rukkilille murdmise laul* (The Song of Cornflower Picking, 1990); *60 luuletust. Otto Paju 60 pilti* (60 Poems. 60 of Otto Paju's Pictures, 2000), *Valguse riie ei vanu. Kogutud luuletused 1938–1999* (The Cloth of Light does not Shrink. Collected Poems 1938–1999, 2002). He also published 15 bibliophilic collections and the short story *Martin Musta saladus* (Martin Must's Secret, 1954, with Ilmar Talve, Arvo Mägi, Raimond Kolk and

Karl Ristikivi) and, under the pseudonym Rein Kaljumägi, the novel *Tuuleveski* (The Windmill, 1967, with Arvo Mägi).

Lepik started with traditional forms in his poetry: he was influenced by the Arbujaad (Logomancers) group, which cultivated symbolist aesthetics in its poetry at the end of the Thirties, and that style was at first valued in exile poetry. In the 1950s, Lepik's poetry changed from a classical and formal style to a modernist and post-modernist/deconstructive style. The innovation was foreshadowed by the second collection, *The Fiddler*, in which the author shows an interest in Hell, develops an obscure idea of Hades and protests against aestheticism through the motifs of orgies and drunken devils. His poetry recalls that of Charles Baudelaire, François Villon and also the Estonian poet Heiti Talvik. The collection *The Quarry* is a spiritual homecoming: with the help of Estonian alliterative verse, the poet reveals what was hidden in the collective subconscious of his people, because the imitation of rhythmic alliterative verse makes transcendence possible and also touches the collective subconscious of his people. The poet mixes quotations from older literary texts and folklore with motifs from history and connects all with contemporary contexts: alliterative verse and parallelism connected to a modern world-view and modern politics, and elite culture connected to mass culture, with a total absence of respect, exist together in his poetry. This is a postmodernist lack of respect, his poetry shifted towards postmodernism in the 1950s. Lepik's poetry is rich in endless allusions to the Bible. The religious motifs often carry the idea of rebirth in Lepik's poetry, which is sometimes also a mixture of Christian and pagan religions and gives an eternal dimension to his political verse. Like Orpheus, he creates a balance between the pagan and Christian religions and, at the same time, dreams of the liberation of his country and people. Lepik's intention was to preserve the national identity in exile and to struggle for political and human freedom. | ANNELI MIHKELEV

#### Translations

Lepik's selected poems with translations into English, Finnish, French, German, Hungarian, Italian, Karelian, Latvian, Lithuanian and Swedish were published in the collection *Death has a Child's Eyes* (Rooma 1976, transl. by Sylvia Airik-Priuhka, Imre Csanádi, Martha von Dehn-Grubbe, Hildur Jucum, Margherita Guidacci, Astrid Ivask, Aino Kaasinen, Viljo Kajava, Mauno Koski, Ilmar Laaban,

William Kleesman Matthews, Karl Ristikivi, Vello Salo, Zina Katiliškienė, Dezső Tandori, Arvo Turtiainen, Onni Pekka Uotinen and Helmer Winter)

In Dutch: VHNK

In English: AMEP, 'CEEP; *ELM*, no 7, 1998 (transl. by David McDuff)

In Finnish: *Yön Tyttö* (Stockholm 1994, transl. by Martti Rauhala); NR; *Karjalan Heimo*, 1985, no 11/12

In French: *Europe*, no 763/764, 1992 (transl. by Antoine Chalvin)

In German: ELY, WKH

In Hungarian: EH, EK

In Italian: ALL

In Russian: *Стихотворения* (Tallinn 1998, transl. by Boris Balyasnyy); AEP; *Радуга*, 1988, no 5 (transl. by Aleksey Semenov), *Радуга*, 1995, no 11 (transl. by Svetlan Semenenko), *Таллинн*, 1991, no 2 (transl. by Semenenko and Lyudmila Danilova)

In Swedish: 'OSVS

### Criticism

Arvo Mägi, 'Kalju Lepik as Poet', in: Kalju Lepik, *Death has a Child's Eyes* (Rooma 1976), pp 189–201; Georg Kurman, [Review of *Marmorpagulane*], *BA*, vol 43, no 4, 1969, p 141; Ilmar Mikiver, [Review of *Klaasist mehed*], *WLT*, vol 53, no 2, 1979, p 325; Ilse Lehist, 'Mälestus on pihlakas', *WLT*, vol 55, no 4, 1981, p 703; Idem, [Review of *Kadunud külad*], *WLT*, vol 60, no 3, 1986, p 494; Aleksander Aspel, 'Ice, Stars, Stones, Birds, Trees: Three Major Postwar Estonian Poets Abroad: K. Lepik, I. Grünthal, I. Ivask', *BA*, vol 47, no 4, 1973, pp 642–645; Anneli Mihaljev, 'Allusion and Memory in Modernist and Postmodernist Poetry', in: Edgars Lāms (ed.), *Aktuālas problēmas literatūras zinātnē: Folklorā. Ārzemju literatūra* (Liepāja 2004), pp 196–211; Idem, 'Allusion in Intersemiosis: Some Aspects of Alluding in Poetry', in: Marina Grishakova and Markku Lehtimäki (eds.), *Intertextuality and Intersemiosis* (Tartu 2004), pp 168–187; Aigi Heero, 'Zwischen zwei Welten: Ein Blick auf die Gedichte von Kalju Lepik', *Estonia*, 2000, no 2, pp 53–58; Barbro Diehl and Gabriella Strömberg, *Lexikon över invanrarförfattare i Sverige* (Borås 1977), pp 66–68; Andres Ehin, 'Naturen i den estniska poesin: Från animism och panteism till zenbuddhism', *Ariel*, 2001, no 4/5, pp 25–51.



**Liiv, Juhan** | EE | (\*30.4.1864 Alatskivi, Tartu County, †1.12.1913 Kavastu, buried in the cemetery of Alatskivi) Poet and prose writer, whose greatness

as a poet arises from an exceptional intensity of feelings and unrivalled uniqueness.

Juhan Liiv studied in village and parish schools and for a short time at the Hugo Treffner Private Grammar School in Tartu. He worked as a journalist in Tallinn, Viljandi and Tartu. He was ill during his last years and spent them in Alatskivi.

The first book that Liiv published was a book of short prose *Kümme lugu* (Ten Tales, 1893) followed by the longer stories *Käkimäe kägu* (The Cuckoo of Käkimäe, 1893), *Vari* (The Shadow, 1894), *Nõia tütar* (The Witch's Daughter, 1895) and the collection of miniatures *Elu sügavusest* (From the Depths of Life, 1909). His earlier literary work was collected into *Kirjatööde kogu* (A Collection of Writings, 1904) and his entire creation is included in *Kogutud teosed I–VIII* (Collected Works, 1921 to 1935, compiled by Friedebert Tuglas) and in *Teosed* (Works, 1954, compiled by Aarne Vinkel). *Ööl on üheksa poega* (Nine Sons of the Night, 1996, compiled by Aarne Vinkel) is a comprehensive collection of prose and *Sinuga ja sinuta* (With You and Without You, 1989, compiled by Aarne Vinkel) is a comprehensive collection of poetry. The book of poetry *Luuletused* (Poems, 1909) was published during Liiv's lifetime. Liiv's letters to his beloved Liisa Golding were published in *Mu kallis Liisi* (My Dear Liisi, 1996).

Liiv's world-view developed in the spirit of the national movement. His first poem was printed in 1885 and his first story in 1888. Liiv's earlier stories are characterised by a romantically sweet and joking style built upon amorous intrigues. But his first book of short prose, *Kümme lugu*, includes much more substantial prose, which describes popular images and personalities characteristic of the time. The longer historical story *Vari*, depicting village life, has a wider scope and analyses the relationships between farm and manor house in the 1830s and 1840s. As was true of Bornhöhe's *Avenger*, the main character of *Vari*, the talented Villu with his tragic fate, was one of the most popular characters in Estonian literature at the turn of the century. The act of beating Villu to the point of madness in the manor expresses a passionate humanistic protest and represents an immense social indictment against feudalism. Other great examples of Liiv's prose are *Käkimäe kägu* and *Nõia tütar*. The intrigue of *Nõia tütar*, based on popular superstition, reaches a happy ending: the main character Leena, a victim of slander, rises



above her surroundings and asserts herself as a personality. An important role in Liiv's prose is also played by his book of miniatures *Elu sügavusest*, showing parallels with Liiv's poetry and offering reflections on various ethical-social subjects in allegorical form.

Liiv's poetry is characterised by exceptional imagery and intense feelings. Much of his best poetry deals with nature; in it he expresses his deep feeling for the nature of his homeland, also drawing parallels with human life and the landscapes of the soul. A special place in Liiv's oeuvre is held by his intensely sensitive patriotic poetry, which is predominantly elegiac, although some hope for the future destiny of his people can be felt. The author identifies himself with the fate and suffering of his homeland. The poems that describe the poet's own destiny also exhibit a tragic undertone. Liiv's poetry and sententiae of thought are formulated as observations on life, people and art. His poetry also analyses the relationships between poverty and prosperity through a democratic aspect. His love poetry includes the elegiac qualities of disillusionment but also the expression of happy love. Liiv also used techniques from folk poetry; his poetry acquires musicality through diverse repetitions. | HILVE REBANE

### Translations

In Bulgarian: ERK

In English: *Meel paremat ei kannata* = *The Mind Would Bear No Better* (Tartu 2007, transl. by Jüri Talvet and H. L. Hix, foreword by Talvet); AMEP, EA, EPI

In Esperanto: *Al abelujo ĝi fugas* (Tallinn 1980, transl. by Hilda Dresen); EAI

In Finnish: ML, ER, ST

In French: 'PLE(12)

In German: EG, ELY

In Hungarian: AEK, EH

In Italian: PE

In Latvian: PM, PP

In Russian: *Избранные стихотворения* (Tallinn 1933, transl. by Eduard Kansman); *Повести и рассказы* (Tallinn 1954, 1976, transl. by N. Toyger, B. Ponomarev, Y. Pozdnyakova and L. Tugolesova); *Стихотворения* (Moscow 1962, comp. by Mart Raud, foreword by Debora Vaarandi, transl. by Leon Toom at al); AEP, AEPa, EN, EP19, Pest, RO

Liiv's poetry has also been translated into Armenian, Belarusian, Czech, Japanese and Kazakh.

### Criticism

Elsa Enäjärvi-Haavio, 'Juhan Liivin elämä ja tuotanto', *Virit-täjä*, 1928, no 32, pp 324–329; Vladimir Macura, 'Juhan Liiv, klasik estonské prózy', *Literární měsíčník*, 1974, no 4, p 121; Ilmar Laaban, 'Ein Dichter für düftige Zeiten', *Trajekt*, 1983, no 3, pp 27–30; Svetlan Semenenko, 'Юхан

Лийв: осмысление мифа', *Падыга*, 1994, no 4, pp 9–14; 'Juhans Livs: (Biografija)', in: *Pret pavarari* (Riga 1943), pp 7–8; Birutė Masionienė, *Iš Kalevo šalies* (Kaunas 1990), pp 33–35; Idem, 'Tragiškos lemties estų poetas', *LirM*, 20.1.1990; Hella Wuolijoki, *Köulutyttöä Tartossa vuosina 1901–1904* (Helsinki 1945), pp 181–185.



### Liiv, Toomas | EE | (\*30.12.1946 Tallinn)

Poet and literary scholar, one of the most important representatives of the writing style that has challenged the border between poetry and prose since the 1970s.

Toomas Liiv graduated from the University of Tartu in 1970 as a specialist in Estonian language and literature. His studies focused on the Estonian short story. Liiv received his PhD in 1981. He has worked in Tallinn as a literary researcher, he has been the director of the Under and Tuglas Literature Centre, and he has been a lecturer of Estonian literature at University of Tallinn since 1997.

Toomas Liiv made his first appearance with his poetry cycle in the collection *Närvitrukk* (Nerve Print) in 1971. Since then he has published the books of poetry *Kurbus vikerkaarest* (Sadness from the Rainbow, 1971), *Fragment* (A Fragment, 1981), *Achtung* (2000) and the volume of selected poems *Luuletused 1968–2002* (Poems 1968–2002, 2003). Liiv has written the radio plays *Pesukaru ja kummaline poiss* (A Raccoon and a Strange Boy, produced on radio in 1970) and *Härrasmehed* (Gentlemen, produced on radio in 1980). He has published literary studies on prose and poetry.

Liiv has predominantly written free verse, the visual design of the poems (standard line length, formal strophes, etc) often imitating classical metres. His early poetry proceeds from the need to express feelings and from his modernist literary experience. A considerable part of his poetry is love poetry or the description of sensations that arise from nature. Liiv's desire for sincerity has gradual-

ly faded, and his poetic attitude has become (self-) parodying and ironic. Quite often his poetry parodies the language of traditional discourses and plays with their style and form. Reflecting on poetry itself with his meta-textual poetry, the border between literature and the interpretation of literature becomes blurred. Using techniques of documentary literature, he does the same to the border between the textual and non-textual world. Liiv's poetry is often narrative and uses recurring characters. He is one of the first Estonian poets whose verse (and in part also his literary studies) persistently exposes the conventional mechanisms of creating literature and whose writing style calls the traditional views of the originality and spontaneity of poetry into question. | MART VELSKER

### Translations

In Finnish: AKR

In Slovakian: OM

In Russian: AEP; \*MPoP; SD

In Ukrainian: MEP

Some of his poems have been published in Czech, French, Finnish, Hungarian and Polish.



**Luik, Viivi** | EE | (\*6.11.1946 Tännassilma, Viljandi County) Poet, writer of prose and children's literature, and essayist. Luik is one of the most famous and most interesting Estonian writers. Her poetry of time and feelings, and her prose, which examines the national psychology, are widely recognised. She has been awarded the J. Smuul Award (1976, 1983, 1985), the J. Liiv Award (1988) and other awards, including the National Prize of the ESSR (1987) and the Cultural Award of the Republic of Estonia (1992).

Viivi Luik moved to Tallinn in 1965 and studied at a home study high school until 1967, working at the same time as a librarian and an archivist. Since 1967 she has worked as a professional writer. She has lived in Helsinki and Rome as the wife of an ambassador since 1993.

Books of poetry: *Pilvede püha* (A Holiday of Clouds, 1965), *Taevaste tuul* (Heavenly Wind, 1966), *Lauludemüüja* (Songseller, 1968), *Hääl* (Voice, 1968), *Ole kus oled* (Be Where You Are, 1971), *Pildi sisse minek* (Going into a Picture, 1973), *Põliskevad* (An Ancient Spring, 1975), *Maapäalsed asjad* (Earthly Things, 1978), *Rängast rõõmust* (Out of Heavy Joy, 1982), *On aastasaja lõpp* (It is the End of a Century, 1993). Volumes of selected poems: *Luulet 1962–1974* (Poetry, 1962–1974, 1977), and *Maa taevas* (The Sky of the Earth, 1998), *Elujoon: valitud luuletused 1962–1997* (The Lifeline: Selected Poems, 2005); *Kogutud luuletused 1962–1997* (Collected Poems 1962–1997, 2006). Prose: the story 'Salamaja piir' (The Border of a Secret House, 1974), the novels *Seitsmes rahukevad* (The Seventh Spring of Peace, 1985) and *Ajaloo ilu* (The Beauty of History, 1991). For children she has written the prose trilogy *Kõik lood Leopoldist* (Everything about Leopold, 1984) and *Aabitsajutud* (Stories of Alphabet Book, 2006), also the collections of poetry *Tubased lapsed* (Children Indoors, 1979) and *Kolmed tähed* (Stars, Letters and Bills, 1987). She has also written the radio play *Koera sünnipäev* (The Dog's Birthday, 1993), an opera libretto and an ABC book (1992), and has published articles and the collection of essays *Inimese kapike* (A Locker of One's Own, 1998), *Kõne koolimaja haua* (A Speech at the Grave of a Schoolhouse, 2006).

In addition to writing harmonious nature poetry of diverse moods, Luik also expresses sincere and fresh images of thought and feeling in her poetry. Difficulties in adapting to the city environment bring gloom and a frustrating tightness into her poetry, which are parried with self-reflection and defining ethical duties. Her later poetry tries to give meaning to human existence and the world around her: harsh everyday life leads to the desire for essential humanistic values of life. Luik's poetry about her native land is critical and free of all illusions, stressing the unity with her people, with their life force and with their longing for freedom. Luik's poetry contains Japanese-like miniature imagery and is centred on symbols; her images are clear-cut but open to interpretation.

The internationally recognised novel *Seitsmes rahukevad* unites poetically elements of autobiography, documentary, memoirs, confession and essay. The novel, entwined in associative links and numerous details, depicts postwar life in Estonia, when the old order had been destroyed and the



new one had not yet been established. Presenting the development of the generation that got in the way of the war, the novel is also a broad minded and clever vision of the times and people, seen through the eyes of a child. Luik opens up complicated social and psychological problems, which are reflected in the consciousness and soul of a young girl. Powerful and emotionally intense images show how close Luik's prose is to poetry. *Ajaloo ilu* is an illustration of an era, written in a lyrical tone and posing the existential problems of the reactions in Estonia and Latvia to the Prague Spring of 1968. Here too the main characteristics of Luik's prose are the flexibility of style and the freshness and density of images. Luik as a writer is an ethical maximalist with a sense of mission, who has travelled the road from lyrical nature visions to expounding the problems of the times and society, of people and the nation. | ANDRS ORG

### Translations

- In Danish: *Historiens skønhed* (Kopenhagen 1994, transl. by Anne Behrndt)
- In Dutch: *De Septième printemps de la paix* (Leiden 1992, transl. by Marianne Vogel and Cornelius Hasselblatt); VHNK, WW
- In English: 'DSEE, SC; *ELM*, no 24, 2007 (transl. by Madli Puhvel)
- In Esperanto: ESP
- In Finnish: *Seitsemäs rauhan kevät* (Helsinki 1986, 1988, transl. by Eva Lille), *Historian kauneus* (Helsinki 1991, transl. by Juhani Salokannel); PEN; USK
- In French: *Le Septième printemps de la paix* (Paris 1992, (both transl. by Antoine Chalvin); *La beauté de l'Histoire* (Paris 2001, transl. by Antoine Chalvin);
- In German: *Der siebte Friedensfrühling* (Reinbek bei Hamburg 1991, transl. by Horst Bernhardt), *Die Schönheit der Geschichte* (Reinbek bei Hamburg 1995, transl. by Bernhardt); FK, LNN, TLN
- In Hungarian: *A történelem szépsége* (Budapest 2000, transl. by Gábor Bereczki); EH
- In Icelandic: *Tælandi fegurd sögunnar* (Reykjavik 1998, transl. by Sverrir Hólmarsson)
- In Italian: *Appunti per un corso sulla lingua e letteratura estone* (Bologna 1971, comp. and transl. by Edoarda Dala Kisfaludy)
- In Latvian: *Septītais miera pavasaris* (Riga 1995, transl. by Anna Zigure), *Vēstures skaistums* (Riga 1995, transl. by Ruta Karma); CK
- In Norwegian: *Den sjunde fredsvåren* (Oslo 1988, transl. by Turid Farbregd); *Skremmande vakkert* (Oslo 1994, transl. by Farbregd); EL
- In Russian: *Большие деревья* (Tallinn 1978, transl. by Nora Yavorskaya), *Рука человеческая* (Moscow 1984, transl. by Svetlan Semenenko), *Домашние дети* (Tallinn 1985, transl. by Semenenko), *Леопольд* (Tallinn 1978, transl. by T. Leit), *Седьмая мирная весна* (Tallinn 1988, transl. by Yelena Kallonen), *Красота историй* (Moscow 1992, transl. by Kallonen); АЕР, АЕРа, МРРр, SD

- In Spanish: *La séptima primavera de la paz* (Barcelona 1993, transl. by R.M. Bassols)
- In Swedish: *Met bitter glädje: dikter* (Stockholm 1994, transl. by Ivo Illiste and Birgitta Göransson), *Den sjunde fredsvåren* (Bromma 1988, 1990, transl. by Peeter Puide), *Historiens förfärande skönhed* (Stockholm 1993, transl. by Illiste and Göransson), *Med bitter glädje* (Stockholm 1994, transl. by Illiste and Göransson); EB2

In Ukrainian: MEP

The radio play *Koera sünnipäev* has been translated into German, Finnish and Swedish. Her poems have been published in collections and in the press in Czech, Georgian, Kazakh, Lithuanian, Moldavian, Slovak, Tajik and Turkmen.

### Criticism

- Arne Merilai, 'Longing for the bosom of the rowan-tree: Viivi Luik', *ELM*, no 24, 2007, pp 4–11; Idem, 'Viivi Luik from a bird's-eye view', in: Arne Merilai (ed.), *Looming – olemise kehtestamine: Viivi Luik: Studia litteraria estonica* 9 (Tartu 2007), pp 276–284; Maire Jaanus, 'The Self in Language: Viivi Luik's 'Seitsmes rahukevad', *Lituanus*, vol 34, no 1, 1988, pp 36–53; Maire Jaanus, 'Viivi Luik: War and Peace; Body and Genotext in her Novel *Seitsmes rahukevad*', *JBS*, vol 20, no 3, 1989, pp 265–282; Leena Kurvet-Käosaar, 'Multidimensional Time-Space in Margaret Atwood's Cat's Eye and Viivi Luik's The Seventh Spring of Peace', *Interlitteraria*, no 3, 1998, pp 248–266; Ene-Reet Soovik, 'Naming and Claiming: Mental Maps of Estonia in the Poetry of Viivi Luik', *Interlitteraria*, no 6, 2001, pp 180–193; Tiina Kirss, 'Viivi Luik's *The Beauty of History*: Aestheticized Violence and the Postcolonial in the Contemporary Estonian Novel', in: Violeta Kelertas (ed.), *Baltic Postcolonialism* (Amsterdam; New York 2006), pp 271–289; Cornelius Hasselblatt, 'Kann Geschichte schön sein? Zur Konstruktion von Vergangenheit in zwei Romanen Viivi Luiks', in: *Nordost-Archiv: Zeitschrift für Regionalgeschichte: Zwischen Oder und Peipus-See: Zur Geschichtlichkeit literarischer Texte im 20. Jahrhundert. Neue Folge Band VIII/1999 Heft 2* (Lüneburg 2001), pp 419–433; Birutė Masionienė, *Iš Kalevo šalies* (Kaunas 1990), pp 97–99.



**Luts, Oskar** | EE | (\*7.1.1887 Palamuse, Tartu County, †23.3.1953 Tartu, buried in the Ropka-Tamme Cemetery) Prose writer, feuilletonist, playwright and children's writer of the first half of the 20th century, one of the most beloved Estonian humorists.

Oskar Luts studied in the village school of Änkküla in 1894, the parish school of Palamuse from 1895 to 1899, and at Tartu Reaalkool (Science School) from 1899 to 1902. He worked in pharmacies in Tartu, Narva, Tallinn and St Petersburg from 1903 to 1914, also studying pharmacology at the same time at the University of Tartu from 1911 to 1914. He was mobilised into the army in 1914 and participated in World War I as a military pharmacist in Pskov, Warsaw, Dvinsk, Vilno and Vitebsk, where he married. Luts returned to Estonia with his family in 1918 and participated in the Estonian War of Independence. He worked in the library of the University of Tartu from 1919 to 1920 and ran a bookshop for a short while. He worked as a freelance writer from 1922 until his death.

The novel series: *Kevade I–II* (Spring, 1912–1913), *Suvi I–II* (Summer, 1918–1919), *Tootsi pulm* (Toots' Wedding, 1921), *Äripäev* (Weekday, 1924) in later editions *Argipäev* (Everyday), *Sügis I* (Autumn, 1938), *I–II* (1988), *Uusi pildikesi Kevadest* (New Images from Spring, 1995). Novels and stories: *Kirjutatud on...* (It has been written that..., 1914) in later editions *Soo* (The Swamp), *Kirjad Maariale* (Letters to Maaria, 1919), *Karavaan* (The Caravan, 1920), *Harald tegutseb* (Harald Goes into Action, 1921), *Andrese elukäik* (The Course of Andres' Life, 1923), *Iiling* (A Gust of Wind, 1924), *Olga Nukrus* (1926), *Ants Lintner* (1926), *Õpilane Valter* (Valter the Student, 1927), *Udu* (The Fog, 1928), *Pankrot* (The Bankruptcy, 1929), *Avasilmi* (Eyes Wide Open, 1932) in later editions *Esimesed sammud* (First Steps), *Tuulesellid* (The Wind Chaps, 1933), *Tagahoovis* (In the Backyard, 1933), *Vaikne nurgake* (A Quiet Corner, 1934), *Väino Lehtmetsa noorpõlv* (The Youth of Väino Lehtmets, 1935), *Jüri Pügal* (1945). Plays: *Paunvere* (1913), *Kapsapää* (The Cabbage, 1913), *Ärimehed* (The Businessmen, 1913), *Pärijad* (The Heirs, 1913), *Laul õnnest* (A Song About Happiness, 1913), *Mahajäetud maja* (An Abandoned House, 1914), *Ülemiste vanake* (The Old Man of Ülemiste, 1919), *Sinihallik* (Bluish Grey, 1919), *Viimne pidu* (The Last Party, 1919), *Sootuluke* (A Bog Light, 1919), *Arusaamatu lugu* (A Perplexing Story, 1919), *Kalevi kojutulek* (Kalev Returns Home, 1919), *Onu paremad päevad* (Uncle's Better Days, 1919), *Skaudid* (Scouts, 1922), *Valimised* (The Elections, 1928), *Harald teotseb* (Harald Goes into Action, 1929), *Tootsi lood* (Stories about Toots, 1929), *Sirgasmäe* (1931), *Pastlad* (The Sandals, 1939). Feuilletons and collections of feuilletons:

*Vähkmann ja Ko*. (Vähkmann and Co., 1922), *Kirjamapp* (The Folder, 1924), *Tulilill* (A Fiery Flower, 1924), *Vana kübar* (An Old Hat, 1927), *Kuidas elate?* (How Are You?, 1930). Memoirs: *Vanad teerajad* (Old Paths, 1930), *Talvised teed* (Winter Roads, 1931), *Läbi tuule ja vee* (Through Wind and Water, 1931), *Vaadeldes rändavaid pilvi* (Watching the Wandering Clouds, 1932), *Kuldsete lehtede all* (Under the Golden Leaves, 1933), *Ladina köök* (Latin Cooking, 1934), *Kuninga kübar* (The King's Hat, 1935), *Mälestusi VIII* (Memories VIII, 1936), *Tagala* (The Rear, 1937), *Która godzina?* (1938), *Punane kuma* (Red Glow, 1939), *Sõjarändur* (War Traveler, 1940), *Pikem peatus* (A Longer Stop, 1941), *Maa ja linn* (The Country and the City, 1939), *Vanasti* (In the Old Days, 1941). Children's books: *Nukitsamees* (Bumpy, 1920), *Inderlin* (1920), *Lauka poiste ootamata teekond* (The Unexpected Journey of the Lauka Boys, 1925), *Pett ja Parbu* (1928). Selections: *Kogutud teosed* (Collected Works, 1937–1940), *Teosed* (Works, 1952–1967).

Oskar Luts has sometimes been called the Estonian Dickens, due to the humour and melancholy intertwined in his literary style. His work, which ranges from rough comedy to sentimentalism, is characterised by his interest in the 'little man', his natural skill for narration, his popular and lush language and the colourful depiction of characters and setting.

Luts' popularity among Estonian readers is mostly the result of the novel series, the first book of which, *Kevade*, describes a year in the life of a country school during Tsarist times. The free composition of the novel, which the author himself humbly called 'images from school years' and which is based on Luts' own recollections of his youth, is bound together by a lyrical love story. The other novels of the series (*Suvi*, *Tootsi pulm*, *Äripäev* and *Sügis*) describe the lives of the same characters and their relationships of love and marriage. The series, especially the first novel, is immensely popular among Estonian readers and is one of the most-published Estonian classic works of literature. It has again and again been staged in theatres, and a film, consisting of several parts, has been shot based on the series.

Another of Luts' masterpieces is his 13-volume series of memoirs, which depicts Luts' life from his childhood until World War I. The fictionally elaborated memoirs, where the author acts as one of the main characters, paint a colourful panorama



of village life, country and city schools, pharmacies in big and small towns and military service during Tsarist times, and resemble more an autobiographical novel than memoirs.

Luts' prose also includes neo-romantic novels written in the 1910s and the 1920s, the most well-known of these being the artist novel *Soo* and the sentimental epistolary novel *Kirjad Maariale*, and realistic novels of everyday life written in the 1920s and 1930s, the best-known of which is *Tagahoovis*, with its colourful depiction of slum life. Luts' most popular play is the one-act play *Kapsapea*, and his most popular children's book is the fairy-tale *Nukitsamees*.

Although the critics of his time acknowledged Oskar Luts' natural talent, in general they considered him to be a 'people's writer' who did not explore any important issues or set serious artistic goals. But later times have shown that the best of Luts' creation has remained readable and artistically captivating, while the work of many authors who were at the time praised by critics has largely lost these qualities, and that is why later literary researchers as well value the peculiarity of Oskar Luts' talent. | UDO UIBO

#### Translations

- In Czech: *Jaro* (Prague 1961, transl. by Olga Mašková)  
 In English: *Spring* (Tallinn 1983, transl. by Aino Jõgi and Melanie Rauk); *Bumpy* (Tallinn 1987, transl. by Arvi Jürviste); 'Gš  
 In Finnish: *Kaalinpää. Kalevin kotiinpaluu* (Jyväskylä: Helsinki 1935, transl. by Hilma Rantanen-Pylkkänen); *Arno ja kumppanit* (Hämeenlinna 1973, transl. Martti Rauhala)  
 In German: *Die gehörnte Junge* (Tallinn 1987, transl. by Haide Roodvee)  
 In Hungarian: *Kentuki Oroszlán* (Budapest 1959); AEK  
 In Latvian: *Atstahta mahja* (Valka 1920, transl. by Karl Aben), *Sasteigtas precibas* (Riga 1926, transl. by E. Sahlite), *Pavasaris* (Riga 1965, transl. by Jānis Žigurs), *Vasara* (Riga 1968, transl. by Žigurs), *Pagalma puse* (Riga 1965, transl. by Žigurs), *Ragainitis* (Riga 2003, transl. by Arnis Berziņš); PP  
 In Lithuanian: *Pavasaris* (Vilnius 1957, transl. by R. Butkutė; 1995, transl. by Danutė Sirijos Giraitė), *Vasara* (Vilnius 1958, transl. by Eduardas Astramskas)  
 In Polish: *Wiosna* (Warsaw 1968)  
 In Romanian: *Primăvera* (Bucharest 1977, transl. by Alexandra Bărcăcilă and Igor Talmațchi)  
 In Slovak: *Jar* (Bratislava 1960); *Estónska romanca* (Bratislava 1977, transl. by Viktória Slobodníková)  
 Luts' works have repeatedly been published in Russian (*Ke-vade* in more than ten editions), as well as in Armenian, Bulgarian, Ukrainian and Kyrgyz.

#### Criticism

- Cornelius Hasselblatt, 'Das Luts-Phänomen', *Estonia*, 1987, no 1, pp 8–11; Idem, 'Nachtrag zum Luts-Jahr', *Estonia*, 1987, no 3, p 143; Birutė Masionienė, *Iš Kalevo šalies* (Kaunas 1990),

pp 41–44; Idem, 'Oskaras Lutsas Vilniuje', *Knygnešys*, 1991, no 4, p 4.



#### Mačernis, Vytautas | LT | (\*5.6.1921

Šarnelė, Plungė region, †7.10.1944 Žemaičių Kalvarija, buried in Šarnelė) One of the youngest classics of Lithuanian literature, who, in poems written during World War II, expressed the free individual's scepticism and stoicism in a situation of absurdity.

After leaving a gymnasium in 1939, Mačernis enrolled in the faculty of theology and philosophy at Vytautas Magnus University in Kaunas to study English language and literature. In 1940 he moved to the humanities faculty of Vilnius University and studied English literature, but soon transferred to philosophy. When the university was closed in 1943, he returned home. He was killed in a shell explosion close to Žemaičių Kalvarija. Mačernis' work was published only posthumously: *Vizijos: Pomirtinė poezijos knyga* (Visions: A Posthumous Book of Poetry, Rome 1947, ed. by Vytautas Saulius), *Poezija* (Poetry, Chicago 1961, ed. by Kazys Bradūnas); *Žmogaus apnuoginta širdis* (A Human's Bared Heart, Vilnius 1970, introd. by Vytautas Kubilius); *Po ūkanotu nežinios dangum: poezija, proza, laiškai* (Under the Misty Sky of Obscurity: Poetry, Prose, Letters; 1990, ed. by Kubilius), *Praeinančiam pasaulyje praeisiu* (I'll Pass in the Passing World, 2006, comp. by Valentinas Sventickas).

The formation of Mačernis' world view was greatly influenced by the works of Nietzsche, Dostoyevsky, Baudelaire and Oscar Milosz. Mačernis' only completed work is the cycle of poems *Vizijos*, written in 1939–1942. It consists of ecstasies and visions conveyed in a narrative intonation and long ramifying periods. In this cycle, the native land and the home are seen as an individual's main

spiritual support, the value of which is realised only when one leaves home. In 1942–1944 he wrote 81 sonnets for the cycle *Metai* (The Year), 14 hymns for *Songs of Myself*, started the poem *Žmogaus apnuoginta širdis*, and the cycle *Žmogiškoji komedija* (The Human Comedy). These works are dominated by canonical forms (sonnet, triolet, octave), by precise poetic phrases, strict logical links and an abundance of abstract notions. The individual's main states of doubt, uncertainty and anxiety are much intensified by the atmosphere of World War II. Mačernis wrote three small pieces of prose, and translated some works by Baudelaire and Oscar Milosz. Before his death, his poetry circulated in manuscripts and copies, and influenced younger generations of poets. In Soviet times, Mačernis' poetry about metaphysical doubt and the native land was not published until 1970. |

DONATA MITAITĖ

### Translations

In Bulgarian: ASLP

In Dutch: ESHGH

In English: AL, GO, SPWLP; *Lituanus*, vol 15, no 4, 1969 (transl. by Leta Januševičiūtė-Kelertienė)

In German: LL, LPAZJ

In Hungarian: LK

In Italian: NT

In Russian: Вильнюс, 1991, no 7 (transl. by Anna Gerasimova and Vitaly Asovsky) and 1996, no 3 (transl. by Asovsky)

### Criticism

Rimvydas Šilbajoris, [Review of *Žmogaus apnuoginta širdis*], *BA*, vol 45, no 2, 1971, p 353; Vytautas Kubilius, *Literatur in Freiheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 108–111; Pietro U Dini, 'La "meglio gioventù" di Vytautas Mačernis', *In forma di parole* [Bologna], vol 7, no 3, 1987, pp 212–221.



**Macilevičs, Jezups** | LV | (Macilewicz, \*1805 in Latgale, †15.1.1872 Ludza) The originator of the second, local, Latvian literary tradition, Latgalian lay writing.

Mač

He is a graduate of the Izvalta Jesuit College in Latgale in 1820, taught at the Krāslava Catholic Seminary (1835?–1838), and from 1838 to the end of his life worked as a priest at a number of locations in Latgale.

Macilevičs wrote *Pamācīšana un visādi padomi latviešu zemniekam* (Teachings and Advice to the Latvian Peasant, Vilnius 1850), where he emphasised, following the traditions of European classical poetry and rational philosophy, the importance of education in the spiritual growth of the Latvian peasant. An attempt must be made to educate the peasants' children and the peasants themselves, teaching them how to live properly. The book gives practical advice to the Latgale peasant. The book also cites folk beliefs of Latgale and ruefully notes the excesses of the Catholic church during the previous centuries (the so-called witch trials), in battling folk medicine and other traditions. | JANĪNA KURSĪTE



**Mackus, Algimantas** | LT | (\*11.2.1932

Pagėgiai, †28.12.1964 in a car accident, buried in Chicago, USA) Émigré poet, the most prominent representative of the generation of the 'dispossessed'.

In 1944, Mackus fled to the West, and from 1949 resided in the USA. He studied at Roosevelt University in Chicago, worked for the Lithuanian émigré community radio Margutis, and edited a magazine of the same title. He was an active member of the liberal Santara-Šviesa organisation of émigrés. Mackus died in a car accident.

His first poetry collection, *Elegijos* (Elegies, 1950), appeared under the pseudonym Algimantas Pagėgis. Mackus published the poetry collections *Jo yra žemė* (His is the Earth, 1959), *Neornamentuotos kalbos generacija ir Augintiniai* (The Generation of Unornamented Language and the Foster-Children, 1962). His collection *Chapel B*, dedicated to Antanas Škėma, a famous émigré writer who also died in a



car accident, was published posthumously (1965). He also published literary and art criticism, book reviews and essays, translated Oriental and Russian poetry, and wrote the drama *Slėptuvė* (A Hide Out, first publication 1976). The selection of Mackus' work (poetry, translations, drama, criticism, essay, lists, as well as texts about him and dedicated to him) *Ir mirtis nebus nugalėta* (And Death Shall Have Dominion, ed. by Virginijus Gasiliūnas) was published in 1994.

Mackus' first poetry collection is a book dominated by motifs of homesickness and the pain of exile. From his second collection, he started writing poetry in unornamented language, which is stronger in his last two books. Mackus takes a sober attitude to the exile's existence, to the situation of the individual without roots, and traditional lyricism and declarations of nostalgia for the homeland do not suffice to convey it. Traditional language is not suitable for a world in which God is just an abstract principle and no longer takes part in the human's individual existence. He presents death as the ultimate reality, as a proof of God's helplessness. Mackus does not directly renounce God; rather, he speaks of the failure to meet God. Such a relation with God is confirmed by the language of the poems: he often maintains syntactical links between words, and even traditional symbols (Christian symbols and folk songs are quite distinct in his work), but the meanings of words are totally incompatible ('I will sleep through the Almighty's angel, / I will sleep through the stained glass of the church'). 'Unornamented language' is the language of drastic epithets ('homosexual angels', 'little lesbians'), antitheses, syntactical inversions and semantic incompatibility. Its hermetic nature, incommunicability by itself, speaks of the exile's loneliness, a barren existence and the fate of literature in exile ('literature without a reader'). Social and existential engagement intensifies in the collection *Augintiniai*. Mackus emphasises the universal nature of the situation (because the foster-child is not only a Lithuanian émigré but also the boy Jurek, who found himself in the Vilnius ghetto, and the Afro-American preacher John), the solidarity of the 'humiliated'. Mackus' existential and poetic stance and the stylistics of his unornamented language strongly influenced Lithuanian poetry, from Vytautas P. Bložė (\*1930) to Sigitas Parulskis (\*1965). | DALIA SATKAUSKYTĖ

## Translations

In Bulgarian: ASLP

In Dutch: ESHGH

In English: GA, GO, LITHOW, LWW, 'shB, SPWLP; *Vilnius*, Summer 2000 (transl. with notes by Vyt Bakaitis)

In German: *Wespennest*, no 128, 2002 (transl. by Claudia Sinnig)

In Hungarian: LK

In Italian: MPLSN(1)

In Latvian: IvaskaDA; *Karogs*, 2005, no 7 (transl. by Pēters Brūveris)

In Polish: *Lithuania*, 2000, no 3/4 (transl. by Izabela Korybut-Daszkiewicz)

In Russian: *Вильнюс*, 1991, no 12 (transl. by Valery Izegov)

## Criticism

Vytautas Kavolis, 'Faith in Exile: The Decomposition and Reconstitution of God in the Poetry of Algimantas Mackus', *Lituanus*, vol 12, no 3, 1966, pp 5–14; Rimvydas Šilbajoris, *Perfection in Exile: Fourteen Contemporary Lithuanian Writers* (Norman 1970), pp 184–217; Idem, 'An Intellectual's Encounter With Nature – Modern Trends in Lithuanian Poetry', *Lituanus*, vol 20, no 2, 1974, pp 5–14; Idem, 'Three Intellectual Lithuanian Poets', in: Wolodymyr T. Zyla and Wendell M. Aycock (eds.), *Ethnic Literatures since 1776: The Many Voices of America*, vol 1 (Lubbock, TX 1978), pp 309–324; Viktorija Skrupskelytė, 'Themes of Exile and Freedom in the Poetry of Algimantas Mackus', in: *Beginnings and Ends of Immigration: Life without Borders in the Contemporary World* (Vilnius 2005), pp 204–229; Rimas Žilinskas, 'Imagining Lithuanians, Reproducing Americans? Nationalism, Religion, Exile: Algimantas Mackus's Poetry', *Lituanus*, vol 49, no 2, 2003, pp 33–74.



## Maironis | LT | (real name Jonas Mačiulis;

\*2.11.1982 Pasandravys, Raseiniai region,

†28.6.1932 Kaunas, buried in the crypt of Kaunas Cathedral) The best-known Lithuanian poet and dramatist of the late 19th and early 20th century.

Maironis was born into a peasant family. In 1883, he graduated from Kaunas gymnasium, and for a year studied literature at Kiev University. In 1884, he became a student at Kaunas Seminary, and at the same time embarked on his literary

career publishing his first poems and articles. He graduated from the seminary in 1888, won a scholarship, and left for St Petersburg to continue his studies at the Roman Catholic Spiritual Academy. In 1891, he was ordained, and in the same year he published his first poem under the pseudonym Maironis. In 1892, he obtained the degree of master of theology, and became a professor at Kaunas Seminary. From 1884, he was a professor at the St Petersburg Catholic Theological Academy, where in 1903 he obtained the degree of doctor of theology for his lectures on justice and law (*Praelectiones du iustitia i iure*). He took an active part in academic activities, published studies and articles, and supported the establishment of the sociology department at the academy. Another important field of activities was his participation in the literary and cultural life of Lithuania. He published articles in Russian periodicals on issues of the ban on the Lithuanian press, and was a member of the board that designed the Lithuanian language syllabus for Lithuanian schools, which was formed by the minister of education. He assisted in establishing the first legal Lithuanian newspaper in Lithuanian, *Lietuvių laikraštis* (The Lithuanian Newspaper, 1904–1905), and was active in it. In 1902 he became honorary canon of Mogilev, and in 1904 the canon of the Samogitian chapter. In 1909, he was appointed rector of Kaunas Seminary. In 1912, Maironis was promoted to prelate of the Samogitian chapter, and in 1914 he was appointed chairman of the Spiritual Court. When the Republic of Lithuania was founded in 1918, he became a professor at the Lithuanian University; for some time he was the dean of the faculty of theology and philosophy, taught theological subjects and literature, and published theological works.

Maironis' major work, the poetry collection *Pavasario balsai* (Voices of Spring), was first published in 1895. The collection was supplemented and edited, and during the poet's lifetime, several other editions were published (1905, 1913, 1920, 1926). The collection was published many more times (1982, 1986, 1995, etc). He wrote the narrative poems *Tarp skausmų į garbę* (Through Pain to Glory, 1895), *Jaunoji Lietuva* (Young Lithuania, an expanded version of the poem *Tarp skausmų į garbę*, 1907), *Raseinių Magdė* (Magdė of Raseiniai, 1909), *Mūsų vargai* (Our Hardships, 1920), and in Polish the poem *Z nad Biruty* (From the Hill of

Birutė, 1904). Maironis is the author of the libretto *Kur išganymas?* (renamed *Kame išganymas?*, Where is Salvation?, 1895) and *Nelaimingos Dangutės vestuvės* (Dangutė's Unhappy Wedding, 1926). He wrote the historical dramas *Kęstučio mirtis* (The Death of Kęstutis, 1921–1930), *Vytautas pas kryžiuočius* (Vytautas and the Knights of the Cross, 1925) and *Vytautas karalius* (Vytautas the King, 1930). He published the historiographic works *Apsakymai apie Lietuvos praeigą* (Stories about Lithuania's Passageway, 1891 and 1903), *Lietuvos istorija* (The History of Lithuania, 1906, which has a separate chapter on Lithuanian literature), *Lietuvos praeitis* (The Past of Lithuania, 1926), as well as lectures on Kristijonas Donelaitis and Antanas Baranauškas that he read at the university. Maironis published *Visuotinės literatūros istorija* (A History of World Literature, 1926). He was the first to translate a fragment from Mickiewicz's *Konrad Walenrod* into Lithuanian (Vilija, 1891), and translated Russian, French and Indian poetry (Rigveda hymns and the Chaura Panchasika fragment from the poem Bilhana). Maironis' works in five volumes were first published in 1926–1930. Selected Works in two volumes appeared in 1956 (ed. by Leonas Gineitis, Antanas Jonynas and Eugenijus Matuzevičius), and Works in three volumes in 1987–1992 (ed. by Irena Slavinskaitė).

Maironis' poetry, which first appeared during the period of the Lithuanian national revival in the late 19th century, is perceived as an essential landmark in the development of Lithuanian poetry and cultural self-awareness, as a crossing point of numerous earlier and later literary trends. Maironis is the most prominent representative of Lithuanian national romanticism. Ideas of national revival and the understanding of the poet as the awakener of a nation's consciousness are central in his poetry. The manner of the expression of the lyrical 'I' (a sensuous relation with the world is central to him), the melodious intonation of his poems, the glorification of the past, a prediction of freedom, and the emphasis on the Lithuanian language and traditions would also link Maironis with Romantic poetics. However, there is Classicism in his poetry too: a strict and symmetrical structure of the poem, rhetorical pathos, a certain value orientation (for instance, the assertion of divine power), as well as features of modern poetry: his lyrics are directed not at a proclamation of collective ideas unifying the community, but at an individual



subject. Against the background of public themes, the subject of a poem often speaks of complicated personal experiences, and of the conflict between values and different emotions. The tension between two values (sacrifice for the Homeland, and the individual expression of personality) imparted the structure of the poem with dynamism, and became a stepping stone for later development of Lithuanian poetry. Maironis broke away from the folk foundations and marked the beginning of professionalism in Lithuanian poetry. He consolidated many genres and forms (lyrical verse, sonnet, ballad, satire), and expanded the repertoire of types of lyrical expression that would later be used by all Lithuanian poetry. The consolidation of syllabotonal versification and the creation of metrical diversity are also linked to Maironis' poetry.

His narrative poems shaped a model of the lyrical narrative poem that is best realised in *Jaunoji Lietuva*, and in its earlier version *Tarp skausmų į garbę*. The central themes in this and other poems are ideas of national revival, and the main characters are mostly young intellectuals searching for their national and civil identity. This search makes up the basis of the poems' plots, but from the point of view of composition, they are also supported by the lyrical principle: the poems abound in lyrical digressions, landscape interludes, and rhetorical comments. Critical pathos is more distinct in the narrative poem *Raseinių Magdė*: the heroine's name has become a common label for a person betraying national ideals. In *Mūsų vargai* the narrative about Lithuania's path to independence is intertwined with lyrical and satirical elements, and with political rhetoric.

Maironis' dramas did not play as important a part as that of his poetry in the development of Lithuanian literature. The libretto *Kamė išganymas?* is considered the first poetic philosophical drama in Lithuanian literature. Public themes and issues of the meaning of human life are addressed. Other dramatic works, in which the prevailing theme is that of the Lithuanians' fight against the Crusaders, are defined as static and illustrative, and were not very popular.

The impact of Maironis, both as a personality and a poet, on Lithuanian culture and literature, is immense. Throughout the entire twentieth century, and during the recurrent periods of invasions and revivals, his patriotic poetry would become the symbol of national identity, strength and solidarity.

Many of his verses became songs, both folkloristic and professional. Maironis' place in Lithuanian culture is also manifested by his numerous followers and epigones. His influence is observed in the early creative career of many a poet of the first half of the twentieth century, who later took path different from Maironis'. As a stepping-stone and as a border to be crossed, Maironis' lyrical tradition was important throughout the entire first half of the twentieth century, from the avantgardes to the neo-romantics. The paradigm of rebel against Maironis has survived till present time – the *Svetimi* ('The Alien') group of avantgarde poets were still trying to push Maironis off the pedestal in the 1980s, while the tradition of Maironis' patriotic poetry is still viable in the periphery. Reception of Maironis as a foundation of the whole of Lithuanian lyric and modern poetic culture has been important in the recent decades (the poetry and essays by Sigitas Geda and Marcelijus Martinaitis). | DALIA SATKAUSKYTĖ

### Translations

In Dutch: ESHG

In English: AL, GO, LPB; *Lituanus*, vol 9, no 1, 1963 (transl. by Clark Mills and Rafael Sealey), *Vilnius*, Summer 1995 (transl. by Lionginas Pažūsis), *Lituanus*, vol 48, no 3, 2002 (transl. by Ona Mikaila)

In Esperanto: *Jūrātė kaj Kastytis* (Kaunas 2005, transl. by Petras Čeliauskas); ELP

In Estonian: *Looming*, 1971, no 7 (transl. by Mihkel Loodus)

In French: 7PL; *Europe*, no 722/723, 1989 (transl. by Michel Chicouène)

In German: *Aus der Lyrik des litauischen Dichters: Maironis* (Leer 1990, transl. by Alfred Franzkeit); ALD, EGL, LL, LPAZJ, NBL, ZVB

In Hungarian: LK

In Italian: 'LU

In Latvian: *Pavasara balis* (Riga 1981, comp. and transl. by Paulis Kalva); LLS

In Norwegian: PFL

In Polish: *Młoda Litwa* (Wilno 1920, transl. by Stefanja Jabłonska); *Gdzie zbawienie?* (Wilno 1921, transl. by J. R.); *Nasze niedole* (Wilno 1922, transl. by St. J.); APL; TGMLC

In Russian: *Избранное* (Moscow 1949, transl. by K. Arseneva, D. Brodsky, A. Vladimirova et al., introd. by V. Mykolaitis-Putinas), *Избранное* (Moscow 1962, transl. by Y. Aleksandrov, Z. Aleksandrova, M. Alpert et al., ed. by L. Ozerov, introd. by L. Gineitis); *Голоса весны* (Vilnius 1987, introd. by J. Lankutis); JP, LP19; in: Евгений Шкляр, *Poeta in aeternum* (Riga 1935), Константин Бальмонт, *Золотая россыпь* (Moscow 1990); *Виленское слово*, 13.2.1921 and 17.7.1921 (transl. by Dorofey Bokhan)

In Ukrainian: NK, SV

His poetry has also been translated into Armenian, Hebrew, Yiddish, Persian and other languages.

## Criticism

Vida Tautvydaitė, 'Maironis – Lithuania's National Poet', *Lituanus*, vol 2, no 3, 1956, pp 22–23; Rimvydas Šilbajoris, 'Jonas Maironis and the Winds of Freedom', *Lituanus*, vol 16, no 2, 1980, pp 5–12; Sigita Geda, 'The Last of the Titans', *Vilnius*, Summer 1995, pp 9–11; Algimantas Bučys, 'Paradoxes of Lithuanian Literature', *Vilnius*, Summer 1997, pp 107–124; Artūras Tereškinas, 'The Gendering of the Lithuanian Nation in Maironis (1862–1932) Poetry', *Lituanus*, vol 45, no 2, 1999, pp 54–73; Ona Mikaila, 'Maironis: the Poet who Never Died', *Lituanus*, vol 48, no 3, 2002, pp 8–15; Silvestras Gažiūnas, 'The Motif of Mermaid in Baltic Literatures (Karlis Skalbe, Maironis, Leons Briedis, Aspazija, Kazys Puida, Violeta Palčinskaitė)', in: Johan de Mylius, Aage Jørgensen and Viggo Hjørnager Pedersen (eds.), *Hans Christian Andersen: Between Children's Literature and Adult Literature* (Odense 2005), pp 237–243; Horst Engert, *Metrische Studien zu Gedichten von Maironis* (Kaunas 1939); Donatas Sauka, 'Ein Gedicht von Maironis Vergleich zum Werk Goethes', *AA*, vol 6, 1998, pp 79–88; Giuseppe Salvatori, 'Figure del risorgimento letterario lituano Giovanni Maironis Mačiulis', *Studi Baltici*, vol 1, 1931, pp 92–109; Aldona Ruseckaitė, 'Le grand poète Maironis', *Cal*, no 2, 2001; J. Sproģis and E. Blese, 'Maironis – lietuvju lielais dzejnieks un patriots', *Izglītības Ministerijas Mēnešraksts*, 1932, no 7/8, pp 47–52; Alfons Sukovskis, 'Par Maironi un viņa darbu atdzejojumiem latviešu valodā', *Karogs*, 1982, no 11, pp 191–192; Евгений Шкляр, 'Майронис, как предтеча литовского ренессанса', *Балтийский Альманах*, 1928, no 5, pp 61–62; Ирена Славинскайте, *Майронис, 1862–1932: Очерки жизни и творчества* (Vilnius 1987); Vanda Zaborskaitė, *Maironis* (Vilnius 1987); Algimantas Bučys, 'Paradoxer i den litauiska litteraturen', *Ariel*, 1998, no 5/6, pp 33–47.



## Majevskis, Hermanis Marģers | LV |

(real name Marģers Kukainis, \*25.4.1951 Riga, †6.10.2001 Riga, buried in the Forest Cemetery II) Poet and translator. Majevskis' poetry forms a branch of Latvian poetry on its own, which has neither precedent nor continuation, and which was determined by the structure of the poet's creative persona.

Majevskis graduated from the Riga 2nd Secondary School in 1969 and studied in Moscow at the Faculty of Theatre Science at the Lunacharsky

Institute of Theatre Art (1971–1977). He subsequently worked at a number of jobs: at the Latvian TV studio (1969–1972), at the Rainis Museum of Literature and Art (1972–1973), and the literary broadcasts of Latvian Radio (1974–1975). From 1981 to 1995 he lived in Vilnius, Lithuania, where he met his first wife, the prominent Lithuanian poet Judita Vaičiūnaitė. He regularly prepared cultural reviews for the Latvian section of Radio Free Europe, mainly on Polish and Lithuanian literature. In 1995 he returned to Latvia where he lived until his death.

Majevskis published works from August 1970. Two collections of poems were published during his lifetime: *Atvadišanās no upes* (Taking Leave of the River, 1979), and *Vienatnes piedzimšana* (The Birth of Solitude, 1987). His last collection of poems *Tumsā dunēdams ledus* (Ice Booming in the Dark, 2001), which includes translations, was published after the author's death. Majevskis has translated from English (A.C. Swinburne, W.T. Yates, W.H. Auden), Czech (collection by Vilém Závada *Sauc atbals septiņkārt*, 1980, together with Olga Lisovska; also editor and author of foreword), Polish (Adam Mickiewicz, Cyprian Norwid, Leopold Staff, Konstanty Ildefons Gałczyński, Czesław Miłosz), and mostly from Lithuanian (collection of poetry by young poets *Ausmā dzimusi sirds*, 1984, also editor and author of foreword; bilingual collection by Judita Vaičiūnaitė *Zemei pieskaroties*, 2002; author of foreword). His articles on translation and literature have an essayistic depth.

Majevskis, similarly to Knuts Skujenieks, Uldis Bērziņš and Leons Briedis, may be called a 'poet of culture' who reins in the spontaneous origin of a poem. His poetic impulse is strongly deliberate and it is accompanied by a great deal of intellectual work. Majevskis disciplines his poetry and enriches it with symbols of world culture, allusions, reminiscences, and intimations. He is a representative of European metaphysical culture, a type of Parnassian. His poetry is characterised by a striving towards metaphysics, tending to transcend his own poetic experience. The poem is formed as a superpersonal work of art, purified of emotions caused by specific moments which may be accidental or inessential. Majevskis tends to renew a link with romantic traditions. His expression is refined. Although he does not continue traditions of Latvian poetry, he has given intense attention to the nuances and sound of the Latvian language.



His poetry has a polyphonic structure; however, it is not formed by many voices, but rather an intonated, sonorous and rhythmic entwining. Personal experiences and those of nature and culture are presented in symbolic images. | IEVA E. KALNIŅA

### Translations

In Lithuanian: MAP, VaičR2; PP 1981 (transl. by Almis Grybauskas and Judita Vaičiūnaitė), *LirM*, 26.4.2002 and *Nemunas*, 9.12.2004 (transl. by Erika Drungytė)

### Criticism

Vladas Braziūnas, 'Ištirpo siluetas migloje', *LirM*, 12.10.2001; Idem, 'In memoriam: Hermanis Margeris Majevskis', *Metai*, 2001, no 11, pp 151–152; Almis Grybauskas, 'Margerio dvasia', *Šiaurės Atėnai*, 2.2.2002; Erika Drungytė, 'Neatstras, bet jau išėjęs', *Metai*, 2002, no 3, pp 146–148; Arvydas Valionis, 'Latvių poezijos individualistas', *Metai*, 2005, no 5/6, pp 190–191; Ramutė Dragenytė, 'Judita Vaičiūnaitė ir Hermanis Margeris Majevskis', *Metai*, 2006, no 2, pp 94–102.



**Mälk, August** | EE | (\*4.10.1900 Saaremaa, †19.12.1987 Stockholm, Sweden) Prose writer who became popular for his novels about the life of coastal dwellers. During the exile period, his work changed into a philosophical-psychological study of people. His best works are among the masterpieces of Estonian exile prose.

August Mälk received a teacher's diploma after taking summer courses in Kuressaare, Saaremaa and at the University of Tartu from 1918 to 1925. From 1916 to 1935, he worked as a teacher and headmaster at schools in Saaremaa. He worked as a professional writer after 1935 and was active in Estonian politics after 1936 as a member of the National Assembly and the Estonian Parliament. Mälk fled to Sweden in 1944, and worked as an archivist in Stockholm and as a librarian in the Royal Drama Theatre from 1948 to 1971. He was the chairman of the Estonian Writers' Union Abroad from 1945 to 1982.

Novels: *Kesaliblik* (The Butterfly, 1926), *Hukkumine* (Ruin, 1928), *Önnepagulane* (Fugitive of Fortune,

1928), *Läbi öö* (Through the Night, 1929), *Kivine pesa* (A Stony Nest, 1932), *Üks neistsinatseist* (One of That ilk, 1933), *Surnud majad* (Dead Houses, 1934), *Õitsev meri* (Flowering Sea, 1935), *Lääne-mere isandad* (Masters of the Baltic Sea, 1936), *Taeva palge all* (Under the Sky, 1937), *Kivid tules* (Stones in Fire, 1939), *Hea sadam* (A Good Harbour, 1942), *Õised linnud* (Night Birds, 1945), *Kodumaata* (Expatriated, 1947), *Tee kaevule I–II* (The Way to the Well I–II, 1952–1953), *Päike küla kohal* (Sun over the Village, 1957), *Toomas Tamm* (1959) and *Kevadine maa* (Spring Soil, 1963). Stories and books of short stories: *Surnu surm* (The Death of the Dead, 1926), *Anne-Marie* (1927), *Surnud elu* (Dead Life, 1929), *Rannajutud* (Seaside Stories, 1936), *Avatud värav* (The Open Gate, 1937), *Mere tuultes* (In the Winds of the Sea, 1938), *Kadunud päike* (The Lost Sun, 1943), *Jumala tuultes* (In the Winds of God, 1949), *Tuli sinu käes* (The Fire in Thy Hand, 1955), *Jumalaga, meri!* (Farewell, O Sea!, 1967), the book for young people *Jutte Lindudest* (Stories about Birds, 1934), and the book of science fiction stories *Projekt Victoria* (Project Victoria, 1978). Mälk's memoirs were published as *Hommikust keskpäevani* (From Morning Till Noon, 1972) and *Peale päevapööret* (After Midday, 1976). Plays: *Moodne Kain* (A Modern Cain, 1930), *Vaese mehe utetall* (A Poor Man's Ewe Lamb, 1933), *Neitsid lampidega* (Virgins with Lamps, 1933), *Isade tee* (The Way of Our Fathers, 1934), *Mees merelt* (The Man from the Sea, 1935), *Sikud kaevul* (Billy-Goats at the Well, 1938) and others.

The best of Mälk's works before World War II consist of his coastal novels, the most important of these being *Õitsev meri* and *Taeva palge all*. These novels send a clear message: there is no need to long for faraway places or to fight in foreign lands; instead, people should creatively and ethically care for their own home. Not everyone need aspire to the top, because the role of a simple worker (a fisherman, a farmer) is also praiseworthy. The main characters in Mälk's novels desire unattainable, distant things when they are young, but gradually they mature and can appreciate values closer at hand. These coastal novels inspire patriotic feelings for one's homeland and show the inner greatness of a small man. Mälk valued the attitudes and principles that had developed over centuries and portrayed coastal people with great warmth and feeling. These novels release a remarkable amount of force and positive energy and they of-

fer the reader a safe and happy world where good triumphs over evil. Mälk is a remarkable storyteller as well.

Mälk also wrote romantic historical novels, as was the fashion of the day. The most noteworthy of these are *Surnud majad* and *Läänemere isandad*. The psychological analysis of character and the philosophical interest of his themes increased during Mälk's exile years and correspondingly less weight was given to external events. His main work was published from 1952 to 1953, the two-part novel *Tee kaevule*. This is a story about Hugo Teis, a successful school headmaster and candidate for a minister's position, whose world-view, which was founded on knowledge and wisdom, collapses. He retreats to a remote village in an attempt to pull himself together, but the crisis only becomes larger and he spends the second half of the novel travelling around Estonia.

Mälk's literary creation is diverse: his coastal stories offer the warmth of the world, while his best exile novels question an effortless or uncritical acceptance of the world. | EPP ANNUS

#### Translations

- In Czech: *Lidé a more* (Prague 1941, transl. by Josef Hobza)  
 In Dutch: *Het Lied van den Golslag* (Haag 1945, transl. by A. Broeckman); 'SB  
 In English: EA  
 In Finnish: *Kukkiva meri* (Porvoo; Helsinki 1941, transl. by Kerttu Mustonen), *Hyvä satama* (Vadstena 1946, transl. by Kerttu and Liisa Mustonen); *Meren antimet: Viisi novellia* (Turku 1943, transl. by Helvi Katajavuori)  
 In French: ACE  
 In German: *Im Angesicht des Himmels* (Leipzig 1940, Berlin 1941, transl. by Peter Woldemar von Pezold), *Der gute Hafen* (Berlin; Grunewald 1947, transl. by Walter von Wistinghausen and Fred Ottow), *Das blühende Meer* (Berlin, Bonn 1949, transl. by Ottow and Erik Thomson)  
 In Latvian: *Zeme aicina* (Riga 1938, transl. by L. Kukura-Jëruma), *Labā osta* (Minneapolis 1954, transl. by Ella Andersone), *Saule virs ciema* (Minneapolis 1954, transl. by Andersone)  
 In Swedish: *Med havet till vagga: Sjöfågellöden* (Stockholm 1938, transl. by Anna Liisa Grängberg and Elisabet Pähn-Palm), *Den goda hamnen* (Vadstena 1946, transl. by Eva Stenius); EB

#### Criticism

Salla Hirvonen (ed.), *Maaailman kirjailijat* (Helsinki 1972), p 349; Riho Grünthal and Cornelius Hasselblatt, 'August Mälk gestorben', *Estonia*, 1988, no 1, p 30; Jānis Žigurs, 'Igaunī rakstnieks Augusts Melks', *Daugava*, 1940, no 3, pp 289–290.



**Mancelis, Georgs** | LV | (*Latin* Georgius Mancelius, *German* Manzel; \*24.6.1593 Mežmuiža, †17.3.1654 Jelgava, buried in the Trinity Church in Jelgava) Baltic German writer, linguist, theologian. Mancelius established the tradition of Latvian religious prose and reformed Latvian spelling.

Mancelius studied theology in Rostock (1612–1615). During 1616–1625 he was pastor at a number of churches in Latvia, and 1626–1630 dean of the German congregation of the St. Johann Church in Tartu. In 1630, Mancelius started teaching theology and ancient Greek at the secondary school of the Tartu Academy, and in 1632 worked in the administration of the Faculty of Theology of the newly established Tartu University. In 1636 he was the dean of this faculty. From 1637 to 1654 Mancelius was the court chaplain at the Court of Duke Friedrich, later Duke Jacob of Courland, in Jelgava.

Mancelius revised and enlarged the Lutheran Handbook, published in 1631 under the title *Lettisch Vademecum*. He also compiled the first Latvian dictionary *Lettus* (1638). The second and third part of it is devoted to Latvian phraseology and conversation; it is of great importance to the development of Latvian linguistics. The most significant work of Mancelius is his large collection of sermons *Lettische langgewünschte Postill* (1654), which is not only rich in Latvian language material and descriptions of folk life and customs, but also influenced by the style of Baroque, full of poetic exaggeration and contrast. In the history of Latvian literature, it is regarded as the starting point of Latvian prose style. | JANINA KURSĪTE

#### Criticism

Haralds Biezais, 'Einige unbekannte Gedichte von Georg Mancelius', *Commentationes Balticae*, vol 3, 1957, pp 261–267; Kārlis Draviņš, 'Georg Manzels und Paul Einhorn's Briefe über die Rückkehr des erstgenannten von Dorpat nach Kurland (1637)', *Svio-Estonica*, vol 18, 1967, pp 141–152; Idem, 'Zwei Beiträge aus der Christina-Zeit', *Svio-Estonica*, vol 20, 1971, pp 84–90; Jānis Krēslīns, 'Georgius Mancelius (1593–1654): Geistlicher, Sprachforscher und Gelehrter in Dorpat und Mi-



tau', *Zeitschrift für Ostforschung*, vol 39, no 4, 1990, pp 521–539; Ilga Brigzna, 'Zur Äquivalenz der deutsch-lettischen Einträge im Wörterbuch "Lettus" (1638) von Georg Manzel', in: Gisela Brandt and Ineta Balode (eds.), *Beiträge zur Geschichte der deutschen Sprache im Baltikum*, vol 4, 2005, pp 119–126; Ilze Grigale, 'Der Beitrag Georg Manzels zur Vereinheitlichung der allettische Schriftsprache', in: *Ibid.*, pp 521–539.



## Marčėnas, Aidas | LT | (\*24.9.1960 Kaunas)

One of the most outstanding poets of the middle generation, the author of melodious and frequently ironic poetry.

Marčėnas finished a secondary school in Vilnius, and studied television direction at the Conservatoire of Lithuania. He is a laureate of the Lithuanian National Prize (2005) and other awards.

He has published the poetry collections *Šulinys* (A Well, 1988), *Angelas* (The Angel, 1991), *Dulkės* (Dust, 1993), *Metai be žiogo* (A Year Without a Grasshopper, 1994), *Vargšas Jorikas* (Poor Yorick, 1998), *Dėvėti* (Worn, 2001), *Pasauliai* (Worlds, 2005), *Šokiai* (Dances, 2008). Together with the artist Šarūnas Leonavičius he published the collection of poetry for children *Žmogaus žvaigždė* (The Human Star, 2004). Selected poetry by Marčėnas and Sigita Parulskis was published in the book *50+50* (1999), and a large selection of his poetry, *Eilinė* (One of Many) was published in 2006. He is the author of numerous articles in literary criticism and book reviews, most of which appeared in the book *Būtieji kartiniai* (Past Frequentatives, 2008).

In Marčėnas' poetry there is a broad layer of allusions directing the reader both to classical and modern literature and the poet's earlier texts. These allusions are weaved with ironic and self-ironic everyday phraseology and everyday details are combined with the sense of existence. He is one of the few poets of the present who pays much attention to the poem's sound, rhyme and rhythm, and strict canonical forms. He has written

modified crowns of sonnets accompanied by fairly exhaustive commentaries in prose that impart additional depth to biographical allusions and those of past times. Although the poet has achieved a perfect mastery of syllabic-tonal versification, he also writes free verse that sometimes turns into quite lengthy and quite surrealist stories. In his poems, stylised sentimentality is stifled with irony, while poeticisms are counterbalanced by ironic prosaic detail. | DONATA MITAITĖ

## Translations

In Belarusian: LPA

In Bulgarian: ASLP

In Danish: *Banana split*, 1996, no 10/11 (transl. by Audrius Švenčionis and Pia Møller Nielsen)

In English: GA, LIHOW, LPB, 6LP, 12LP; *Mr. Cogito* [Portland], vol 10, no 3, 1993 (transl. by Laima Sruoginis), *Vilnius*, Summer 1995 (transl. by Antanas Danielius), *VilniusR*, no 18, 2005 (Jonas Zdanys)

In French: VPLA

In Georgian: TLP

In German: 12LP, VLP

In Latvian: MajevTDL

In Polish: SM; *Borussia*, 1992, no 5 (transl. by Anna Jakubowska), *TyGK*, 1999, no 10/12 (transl. by Alicja Rybalko), *Kartki*, 2001, no 1 (transl. by Izabela Korybut-Daszkiewicz and Jacek Podsiadło), *LNSh*, 2002, no 1/2 and 7/9 (transl. by Korybut-Daszkiewicz)

In Russian: *Декларация об имуществе* = *Turto deklaravimas* (Moscow 2002, transl. by Georgy Efremov, introd. by Tomas Vencova); 12LP; *Вильнюс*, 1993, no 2; 1994, no 9 and 1995, no 4 (transl. by Valery Izegov)

In Swedish: LD

## Criticism

Brigita Speičytė, 'New Poetry: Debuts between 1988 and 2002', *VilniusR*, no 14, 2003, pp 70–80; Valentinas Sventickas, 'From Poetry Records', *VilniusR*, no 18, 2005, pp 31–33; Idem, *Šitas Aidas, šitas Marčėnas* (Vilnius 2008); Mindaugas Kvietkauskas, 'Pędząc przez tunel czasu: Nowe kierunki w literaturze litewskiej', *LNSh*, 2005, no 1/2, pp 323–331.



## Marcinkevičius, Justinas | LT | (\*10.3.1930

Važatkiemis, Prienai region) Poet, playwright, translator and prose writer, a member of the

Lithuanian Academy of Sciences; one of the most popular poets in Soviet Lithuania, who took an active part in the re-establishment of independent Lithuania; he has been awarded the State Prize of the Lithuanian SSR (1957, 1968), the Lithuanian National Prize (2001), the international Herder Award (1998), the Baltic Assembly Award (2001), and others.

In 1954, Marcinkevičius graduated in Lithuanian studies from Vilnius University, and worked on editorial boards and for the Writers' Union of the Lithuanian SSR. Since 1965 he has been a professional writer.

He has published over ten poetry collections, the most prominent among them being *Mediniai tiltai* (Wooden Bridges, 1966), *Liepsnojantis krūmas* (The Blazing Bush, 1968), *Gyvenimo švelnus prisiglaudimas* (Life's Tender Caress, 1978), *Vienintelė žemė* (The Only Land, 1984), *Dienos drobė* (The Sheet of the Day, 2002), *Naktį užkluptas žaibo* (Caught by Lightning at Night, 2008), the drama trilogy *Mindaugas* (1968), *Mažvydas* (1977), and *Katedra* (Cathedral, 1971), two small dramas on mythological subjects *Heroica, arba Prometėjo pasmerkimas* (Heroica or the Damnation of Prometheus, 1973) and *Ikaras* (Icarus, 1983), seven narrative poems, the most important of which are *Kraujas ir pelenai* (Blood and Ashes, 1960), *Donelaitis* (1964), *Siena* (The Wall, 1965), *Devyni broliai* (Nine Brothers, written in 1969–1972, and published with other small poems in *Šešios poemos* [Six Poems] in 1973), *Pažinimo medis* (The Tree of Knowledge, 1979) and *Carmina minora* (2000), the novella *Pušis, kuri juokėsi* (The Pine that Laughed, 1961), the book of poetic publicist writing *Dienoraštis be datų* (A Diary Without Dates, 1981), the collection of articles and interviews *Tekančios upės vienybė* (The Unity of the Flowing River, 1995), books for children *Daina prie laužo* (A Song at the Bonfire, 1955), *Grybų karas* (The War of the Mushrooms, 1958), *Laukinė kriaušė* (The Wild Pear Tree, 1960) and others. Marcinkevičius' *Raštai* (Collected Works) in four volumes were published in 1982–1983, two volumes of selected poetry *Poezija* (Poetry) in 2000, and selected poetry *Amžino rūpesčio pieva* (The Meadow of Eternal Concern) in 2005. He has translated into Lithuanian, from Polish, the poetry, the play *Dziady* and part of *Pan Tadeusz* by Adam Mickiewicz, *Kalevala* from Finnish, *Kalevipoeg* (Kalev's Son) from Estonian, and works by Pushkin and Sergey Yesenin from Russian.

Marcinkevičius' first poetry collections, poems and the novella essentially conformed to the requirements of socialist realism (he talked in an elevated manner of collectivisation, condemned a villager's passive search for the third way out when two political forces confront one another, blamed the Church as a force fostering the individual's passivity, reprehended young artists influenced by Western philosophy, and the like). Mention should be made of the stylisations of folk songs that had a somewhat life-giving sound in the rhetoric of post-war poetry, and rich images of everyday village life. His narrative poem *Donelaitis* (1964), raising issues of the vitality of the national culture, was of particular importance at the time of its publication. The poem *Siena* (1965) is based on urban realia and aimed at reviving poetic thinking. Images of the home and everyday rural life are concrete and sacralised in the collections *Mediniai tiltai* (1966) and *Liepsnojantis krūmas* (1968). To Marcinkevičius, the theme of the postwar resistance to the Soviet occupation was very important, he embarked on it in the cycle *1946-ieji* (The 1946s) and developed it in the poem of ballads *Devyni broliai*. The poet does not judge anybody, he simply mourns the dead. The poem *Pažinimo medis* (1979) deals with the shaping of Lithuanian writing and the national consciousness in the 16th to 19th centuries. In the poetry collections *Gyvenimo švelnus prisiglaudimas* (1978), *Būk ir palaimink* (Be and Bless, 1980), *Vienintelė žemė* (1984), and *Už gyvus ir mirusius* (For the Living and the Dead, 1988) the rural home turns into a peculiar metonymy of Lithuania, the everyday concreteness of empirical reality starts losing its importance, and the poet creates metaphors-symbols (home, window, threshold, rye) and declares ideas of goodness and compassion for the weak. The verse is elegiac because the individual realises the transience of existence and his kinship with everything alive. The poet often speaks in the intonation of a preacher who knows what is good and what is bad, and transforms folklore and mythological models and the poetics of religious genres (prayer, sermon, litany). The theme of language comes to the foreground: language is perceived both as the foundation of nationalism and as the expression of creative power. The collection *Eilėraščiai iš dienoraščio* (Poems from the Diary, 1993) is of a publicist nature and openly ironic in places. In the collection *Žingsnis* (The Step, 1998) and the poem *Carmina minora* (2000) the poet



returns again to elegiac speaking; the poetics of these works is minimalist. The poet's earlier topos (mother, prayer, a small church, a well, evening, a horse, etc) and central themes (Lithuania, the fate of the native language, astonishment at what is beautiful and unexpected) recur in the collection *Dienos drobule*, and in the new poetry in the collection *Naktį ištiktas žaibo* (Struck by Lightning at Night, 2008). However, to the lyrical subject, life is no longer gentle but painful, while the present everyday life deserves irony. In the small dramas based on mythological subjects, *Heroica*, *arba Prometėjo pasmerkimas* and *Ikaras*, the poet leans from patriotic pathos and rhetoric towards personal elegy and scepticism. Although the plots of the poetic dramatic trilogy (*Mindaugas*, *Mažvydas* and *Katedra*) are based on historical events and personalities, the poet actually dwells on issues of his own time: whether a noble goal justifies the means, what the relation between duty and personal freedom is, what ideals an individual should or could rely upon. | DONATA MITAITĖ

## Translations

- In Bulgarian: *Борът, който се смееше* (Sofia 1964, transl. from Russian by Lilyana Atseva), *Избрани стихотворения* (Sofia 1968, comp., transl. and introd. by Zdravko Kisiov), *Степа: Поема за града* (Sofia 1975, transl. and introd. by Kh. Ganov); ASLP; 100ShSL
- In Belarusian: *Трава і камень* (Minsk 1981, transl. by R. Borodulin, S. Grakhovsky, V. Pavlov et al.); LPa, LSP(2)
- In Czech: *Borovice, která se směla* (Prague 1964, transl. by Miloslav Koubele), *Za živé i mrtvé* (Havlíčkův Brod 1994, comp. and transl. by Alena Vlčková and Jaroslav Kabiček); SJ
- In English: *Love is Like This* (Vilnius 1983, transl. by Lionginas Pažūsis, introd. by Vytautas Kubilius), [Poems] (Klaipėda 2002, transl. by Pažūsis); AL; \*CEEP, \*50SP, \*FN, GA, GMD, LIHOW, LPB, SPWLP; in: *Nine Modern Soviet Plays* (Moscow 1977, comp. and prefaced by Victor Komissarzhevsky)
- In Esperanto: *Mindaugas* (Kaunas 2005, transl. by Vida Beinortienė)
- In Estonian (all transl. by Mihkel Loodus): *Mänd, mis naeris* (Tallinn 1963), *Lendavad männid* (Tallinn 1972), *Katedraal* (Tallinn 1980), *Mindaugas* (Tallinn 1988), *Mažvydas* (Tallinn 1991); *Carmina minora* (Tallinn 2003); \*SPPA(3)
- In French: VPLA; *Europe*, no 763/764, 1992 (transl. by Ugnė Karvelis)
- In German: *Die Fichte, die gelacht hat* (Berlin 1965, transl. from Russian by I. Schröder), *Auf der Erde geht ein Vogel* (Berlin 1969, comp. and afterword by Leonhard Kossuth, transl. by Heinz Czechowski et al.); *Duft von Roggen und Feuer* (Wehrbleck 1994, 1999, transl. by Alfred Franzkeit); LL, LPAZJ, VLP
- In Hungarian: *Táj, látomással* (Budapest 1973, transl. by Dezso Tandori, afterword by Endre Bojtár) *Három dráma* (Budapest 1979, transl. by Tandori and Bojtár); \*CO, LK; *Ablak*,

- 1990, no 1 and *A céh*, 1990, no 11 (transl. by Péter Bán)
- In Italian: *Mažvydas* (Potenza 1992, transl. by Pietro U. Dini); LQPV, MPLSN(1), RCO
- In Latvian: *Priede, kas smējās* (Riga 1964, transl. by B. Jaunzeme), *Asins un pelni* (Riga 1987, transl. by Bruno Saulitis) *Vai, vai, vai, cik auksti!* (Riga 1971, transl. by Daina Avotiņa), *Katedrāle* (Riga 1974, transl. by Avotiņa), *Mindaugs* (Riga 1971, transl. by Avotiņa), *Mažvids* (Riga 1980, transl. by Avotiņa), *Dienasgrāmata bez datumiem* (Riga 1987, transl. and foreword by Avotiņa), *Carmina Minora* (Riga 2005, transl. by Avotiņa); \*BR, LR, \*PTD, VJ; *DzD* 1979 and 1982; *Karogs*, 1980, no 3 (transl. by Avotiņa)
- In Norwegian: *Godhetens brød* (Oslo 1989, transl. by Alma Ločeryte-Dale); PFL
- In Polish: \*APR, KW, PG, SM, TGMLC; *Lithuania*, 1990, no 1 (transl. by Alvida Rolska)
- In Russian: *Публицистическая поэма* (Moscow 1963, transl. by Robert Rozhdestvensky), *Деревянные мосты* (Moscow 1970, transl. by Aleksandr Mazhirov, David Samoilov, Boris Slucky et al), *Кровь и пепел: Стена; Миндаугас* (Moscow 1973, transl. by Mazhirov), *Книга поэм* (Moscow 1978, transl. by by Mezhirov and Slutsky), *Кровь и пепел* (Vilnius 1979, transl. by Mezhirov), *Жизнь, сладкий июль* (Moscow 1982, transl. by Samoylov, Georgy Yefremov et al), *Трилогия: Миндаугас; Мажевидас; Собор* (Moscow 1987, transl. by Mezhirov and Samoilov), *Избранные произведения*, 2 vol (Moscow 1985, introd. by Vladimir Ogniev), *Последние чудеса* (Moscow 1990, transl. by Georgy Yefremov and Jury Kobrin), *Žingsnis = Поступок* (Moscow 2003, transl. by Yefremov); ALSP, IP, KofP
- In Serbian: *Bor koji se smijao* (Sarajevo 1964, transl. by Ina Krstanović); ALP20
- In Slovak: *Mindaugas* (Bratislava 1981, transl. by Milan Tokár), *Oblohy všetkých farieb* (Bratislava 1988, transl. by Tokár and Pavol Janík)
- In Spanish: VEES
- In Swedish: LD
- In Ukrainian: *Сосна сміялась* (Kyiv 1963, transl. by B. Petrovsky), *Поєсії* (Kyiv 1981, comp. and introd. by P. Moychan, transl. by D. Cherednichenko, P. Doprosko, I. Drach et al); KhN, LRP, NK, PZN, SV
- His works have also been translated into Armenian, Azerbaijani, Bashkir, Georgian, Kazakh, Kyrgyz, Ossetic, Romanian, Tadjik, Turkmen, Uzbek and other languages.

## Criticism

- Algirdas Landsbergis, [Review of *Mindaugas*], *BA*, vol 44, no 2, 1970, p 347; Rimvydas Šilbajoris, [Reviews of *Eilėraščiai. Mažosios poemos* and *Sena abėcėlė*], *BA*, vol 50, no 4, 1976, pp 927–928 and vol 44, no 3, 1979, pp 591–592, Idem, [Reviews of *Mažvydas; Pažinimo medis* and *Už gyvų ir mirusių*], *WLT*, vol 52, no 3, 1978, p 501; vol 55, no 1, 1981, p 152 and vol 63, no 3, 1989, pp 513–514; 'Poetry is the Substance of My Life' [an interview], *Moscow News*, 5.7.1981; Algis Kalėda, *Echoes of the Years* (Vilnius 1988), pp 12–18, 26–28; Audrius V. Dundzila, 'King and Power', *Lituanus*, vol 36, no 1, 1990, pp 39–48; Viktorija Daujotytė, 'Poetry – Together and Apart', *Vilnius*, Autumn 1994, pp 185–188; Vytautas Rubavičius, 'A Soviet Experience of Our Own: Comprehension and the Surrounding Silence', in: Violeta Kelertas (ed.), *Baltic Postcolonialism* (Amsterdam;

New York, NY 2006), pp 83–104; 'Gespräch mit Justinas Marcinkevičius' [an interview], *Sinn und Form*, 1967, no 4, pp 1004–1009; Jan Peter Locher, 'Probleme der nominalen Determinierung – anhand von Übersetzungen moderner litauischer Dichtung ins Deutsche: Marcinkevičius, Martinaitis, Cieškaite', in: *Symposium Balticum: A Festschrift to honour Professor Velta Rūke-Draviņa*, ed. by Baiba Metuzale-Kangere and Helge D. Rinholm (Hamburg 1990); 'Meis kōgis elab Kodumaa' [an interview], *Sīrp ja Vasar*, 20.6.1980; Mihkel Loodus, 'Väikeste värsside teekond', *Videvik* [Tallinn], 18.3.2003; Idem, 'Totuuden tuntemisen ikävä', *Kaltio* [Oulu], 1992, no 6, pp 200–201; 'Šaruna ar "Mindauga" autoru' [an interview], *LunM*, 13.9.1969; Daina Avotiņa, 'Koks nevar augt bez saknēm', *Ibid.*, 1.1.1972; Māris Čaklais, 'Kā skatāmies un kā izskatāmies', *Ibid.*, 17.9.1982; Linda Kilevica, 'Mākslinieciski idejiskā satura paralēles J. Marcinkeviča poēmā "Katedrāle" un M. Zālītes traģiskajā poēmā "Dzīvais ūdens"', *Acta Baltica*, 1994, pp 67–69; Valdis Ķikāns, 'J. Marcinkeviča un O. Vācieša pretestības kustības dzeja', *Ibid.*, pp 70–74; Donata Mitaitė, 'Tautos dzejnieks totalitārā sabiedrībā', in: *Cilvēka brīvība. Cilvēka balss* (Riga 2005), pp 63–70; Viktorija Daujotytė, *Raštai ir paraštės: Apie Justino Marcinkevičiaus kūrybą* (Vilnius 2003); Kęstutis Nastopka, 'Tradycja i współczesność', *Poezija*, 1980, no 4, pp 6–6; Jonas Lankutis, 'Epos wierszem Justinas Marcinkevičiaus', *Ibid.*, pp 45–50; Algis Kalėda, *Od M do M: Szkice o literaturze polskiej i litewskiej* (Warsaw 2005), pp 13–28; Юнас Ланкутис, *Поэтический мир Юстинаса Марцинкевичюса* (Moscow 1980); Ingemar Lagerholm, 'Lugnt landskap i Litauen', *Ariel*, 1998, no 5/6, pp 103–105.



**Martinaitis, Marcelijus** | LT | (\*1.4.1936 Paserbentys, Raseiniai region) Poet, essayist and translator. Martinaitis' work has authentically verified the end of Lithuanian agrarian culture. In poetry, he created the generalising personages Kukutis and K.B., through whom he has shown the responses of the human consciousness to totalitarianism and post-totalitarianism.

In 1964, Martinaitis graduated from Vilnius University where he studied the Lithuanian language and literature, and worked on the editorial boards of various newspapers and magazines. Since 1980 he has been teaching at Vilnius University. As a

representative of the Sąjūdis national revival movement, in 1989 he was elected a deputy of the USSR Supreme Council. In 1992–1997 he was the chairman of the Committee for National Culture and Arts Prizes, as well as a member of other public institutions. He is a laureate of the Lithuanian National Prize (1998), the Baltic Assembly Award (2007), and others.

He has published the poetry collections *Balandžio sniegas* (April Snow, 1962), *Debesų lieptais* (On the Piers of Clouds, 1966), *Saulės grąža* (The Solstice, 1969), *Akių tamsoj, širdies šviesoje* (In the Darkness of the Eyes, in the Light of the Heart, 1974), *Kukučio baladės* (The Ballads of Kukutis, 1977; extended, 1986), *Tie patys žodžiai* (The Same Words, 1980), *Toli nuo rugių* (Far from the Rye, 1982), *Atmintys* (Memories, 1986), *Gailė raso* (1990), *Atrakinta* (Unlocked, 1996), *Tolstantis* (The Receding, 2002), *K. B. įtariamasis* (K.B. Suspected, 2004), the poetry selections *Vainikas* (A Wreath, 1981) *Sugrįžimas* (The Return, 1998), the books of essays *Poezija ir žodis* (Poetry and the Word, 1977), *Papirusai iš mirusiųjų kapų: Atgimimo ir vilties knyga, 1988–1991* (Papyri from the Graves of the Dead: The Book of Rebirth and Hope, 1988–1991, 1992), *Prilenktas prie savo gyvenimo* (Bent to One's Life, 1998), *Tylintys tekstai: Užrašai iš raudonojo sąsiuvinio, 1971–2001* (The Silent Texts: Notes from the Red Notebook. 1971–2001, 2002), and the essay-novel *Laiškai Sabos karalienei* (Letters to the Queen of Sheba, 2002). Martinaitis' plays for children have been produced at Vilnius Lėlė Theatre: *Pelenų antelė* (The Ash Duck, 1971), *Avinėlio teismas* (The Trial of the Lamb, 1976) and *Žemės duktė* (The Earth's Daughter, 1981, 1982), and were published in the collection *Pelenų antelė* (1980). Martinaitis has translated poetry by José Martí, Pablo Neruda, Juan Ramón Jiménez, Marina Tsvetayeva, Tomas Tranströmer, Paul-Erik Rummo, Māris Čaklais and others.

For the most part, Martinaitis' work has grown out of the old agrarian culture. The poet discloses its Baltic depths and modifies it by actualising the wisdom crystallised during centuries and asserting a kinship with the whole living world. The poet orients himself not to spontaneous lyrical self-expression but towards the epic tradition. The rhythmic patterns move away from resounding melody and approach everyday speaking,



which sometimes becomes solemn like an old sermon, and sometimes acquires the tragic quality of the lament. Everyday language is combined with the lyrical mood of love poetry in the collection *Atmintys*. Most of Martinaitis' poems are based on paradox, the grotesque and alogisms; the poet resorts to masks, personages who are oafs and strangers, and whose lips utter ostensibly insignificant yet the most essential things in life. The most outstanding among them is the Samogitian Kukutis, who evolved from mythology and folklore, who paradoxically expresses archetypal wisdom, says many truths about human life in general, and especially about the Soviet reality. By the title of the poetry collection *Tolstantis*, Martinaitis acknowledged his retreat from the agrarian worldview and experiences related with it. This could have been predicted in the symbolically titled collection *Toli nuo rugių* and in the collection *Galile raso*, in which one poem speaks of moving house to Vilnius, as if in reconciliation with the old agrarian and the new urban layers of life. In the collections *Atrakinta* and *Tolstantis* the personage K.B. appeared, and took strong root in the book *K.B. įtariamamas*, where he is tortured by the thickening criminal atmosphere, suspicious visions and dreams. The poems are grotesque and sarcastic, although occasionally a note of tragicomically fearful lyricism of love flashes; the texts parody official bureaucratic papers, advertising texts and love letters.

In his essays and interviews Martinaitis speaks as a literary scholar interested in the relations between myth and folklore, and folklore and professional literature. He reconstructs the archaic consciousness, old moral norms, customs and festivals, and at the same time soberly and objectively assesses the condition of today's culture, and realises that its change is inevitable. He reads the works of contemporary Lithuanian literature applying the codes of myth and folklore. In the book of conversations with the literary critic Viktorija Daujotytė, *Prilenktas prie savo gyvenimo*, Martinaitis seems to present his intellectual autobiography, giving much space to the vanishing childhood world which was a fragment of the great agrarian structure, and speaks about the problems of poetry and creative work in general. His diary *Tylintys tekstai* is like a supplement to the above-mentioned book, but more fragmentary. It records not daily events but the poet's reflections on va-

rious cultural facts and the processes of the social reality of the Soviet period, and in later chapters those of independent Lithuania. Unfortunately, the poet is not optimistic, either about the past Soviet times or the present: 'Almost nobody hears any longer what you say or write in public. Sometimes I think to myself, what is worse: the former repressive censorship, or this general deafness?' |

DONATA MITAITĖ

## Translations

In Belarusian: BZG, LSP(2)

In Bulgarian: *Необикновено е да си жив* (transl. by Aksiniya Mikhailova, Sofia 2008); ASLP

In Croatian: *Forum*, 2000, no 1/3 (transl. by Mirjana Bračko)

In Czech: SJ

In English: *The Ballads of Kukutis* (Portland 1993, transl. by Laima Sruoginis), [*Poems*] (Klaipėda 2002, transl. by Sruoginis); CLP, AL, GA, LIHOW, LPB, RA, 'ShB, SPWLP, 12LP; in: *Two Worlds Walking* (Minneapolis 1994, transl. by Sruoginis); *Lituanus*, vol 26, no 3, 1980 (transl. by Birutė Bilksys-Richardson), *Lituanus*, vol 36, no 4, 1990; *CimarronR*, 1993, no 3 and *Vilnius*, Spring 1995 (transl. by Sruoginis), *VilniusR*, no 17, 2005 and *PDR* 2005 (transl. by Jonas Zdanys)

In Estonian: *Kadunud käed* (Tallinn 1990, transl. by Rein Raud); *Noorus*, 1966, no 11 (transl. by Mats Traat), *Looming*, 2008, no 8 (transl. by Mihkel Loodus)

In French: *Passerelle de nuages* (Vénissieux 1997, transl. by Ugnė Karvelis); VPLA; in: *Poésie en Bretagne, 1989-1990* (Rennes 1990, transl. by Birutė Ciplijauskaitė and Nicole Laurent-Catrice), *Europe*, no 722/723, 1989 (transl. by Michel Chicouène), *Poliphonie*, no 16, 1992 (transl. by Genovaitė Dručkutė and Françoise Lesourd)

In German: *Die Erdentochter: Zweiteiliges Schauspiel für Erwachsene in Versen* (Vilnius 1986); LPAZJ, 12LP, VLP

In Hungarian: LK; MN, 2004, no 12 (transl. by József Tornai)

In Italian: LQPV, MPLSN(1), 'RCO

In Latvian: *Acu tumsā, sirds gaismā* (Riga 1978, comp. and transl. by Māris Čaklais, introd. by Vytautas Kubilius); BruvVA2, 'PTD, VJ; DzD 1975 (transl. by Čaklais), *Karogs*, 2004, no 7 (transl. by Pēters Brūveris)

In Norwegian: *Kokotis ballader og andre dikt* (Oslo 1987, transl. by Odd Abrahamsen and Alma Ločerytė Dale)

In Polish: *Eilėraščiai, panašūs į Lietuvą = Wiersze podobne do Litwy* (Sejny 1995, comp. and transl. by Alicja Rybalko); GNO, KW, SM; *Tygodnik Powszechny*, 3.2.1991 (transl. by Vytautas Landsbergis), *Krasnogruda*, 1994, no 2/3 (transl. by Rybalko), *TyGK*, 1999, no 10/12 (transl. by Rybalko), *Lithuania*, 2000, no 2 (transl. by Izabela Korybut-Daszkiewicz), *Lithuania*, 2000, no 3/4 (transl. by Zygmunt Stober-ski), *Lithuania*, 2001, no 1 (transl. by Rybalko), *Znad Wili*, 2005, nr 1 (transl. by Magdalena Mieczkowska), *LNSH*, 2005, no 1/2 (transl. by Korybut-Daszkiewicz)

In Russian: *Попоз* (Vilnius 1981, transl. by David Samoylov and Georgy Yefremov), *Баллады Кукутиса* (Moscow 1983, 1990 and 2003, transl. by Yefremov); ALSP, JP, 12LP; *Вильнюс*, 1996, no 1 (transl. by Yefremov), *DN*, 2001, no 12 (transl. by Yefremov); *Вильнюс*, no 169, 2005 (transl. by

Vitaly Asovsky), *DN*, 2005, no 12 (transl. by Tamara Yefremova)

In Spanish: *VEES; El Ciervo*, no 417, 1985 (transl. by Birutė Ciplijauskaitė), *Hora de poesía*, no 44, 1986 (transl. by Ciplijauskaitė)

In Serbian: *ALP20*

In Swedish: *Kokotis ballader* (Halmstad 1985, transl. by Juris Kronbergs and Helge D. Rinholm); *BDLH, LD; Post Scriptum*, 2005, no 3/4 (transl. by Liana Ruokytė and Mikael Nydahl)

In Ukrainian: *Усмішні серця* (Kyiv 1985, comp. by Dmitro Cherednichenko, introd. by Pavlo Movchan, transl. by Cherednichenko, Svitlana Zhalob, Volodimir Zatuliviter et al.); *KhN, LRP*

His poetry have also been translated into Azerbaijani, Georgian, Tadjik, Turkmenian and other languages.

### Criticism

Rimvydas Šilbajoris, [Review of *Atmintys*], *WLT*, vol 61, no 3, 1987, p 474; Idem, 'Retreat From Poetic Idiom in Recent Lithuanian and Russian Poetry', *Lituanus*, vol 37, no 4, 1991, pp 20–30; Bronius Vaškėlis, 'The Assertion of the Ethnic Identity Via Myth and Folklore in Soviet Lithuanian Literature', *Lituanus*, vol 19, no 2, 1973, pp 16–27; Kęstutis Nastopka, 'Many-voiced Poetry', *Vilnius*, Spring 1995, pp 144–146; Saulė Matulevičienė, 'Royal Missives', *VilniusR*, no 13, 2003, pp 88–90; Viktorija Daujotytė, 'Creation is a Suspicious Act', *VilniusR*, no 17, 2005, pp 7–10; Valdas Kukulius, 'The More it Changes...', *VilniusR*, no 20, 2006, pp 102–103; Laima Sruoginis, 'Kukutis and K.B. The Archaic and the Postmodern in the Work of the Lithuanian Poet Marcelijus Martinaitis', *Translation Review*, no 71, 2006, pp 47–57; Mihkel Loodus, 'Kes on kahtluselune K. B.?', *Looming*, 2008, no 7, pp 1115–1116; Jan Peter Locher, 'Probleme der nominalen Determinierung – anhand von Übersetzungen moderner litauischer Dichtung ins Deutsche: Marcinkevičius, Martinaitis, Cieškaitė', in: *Symposium Balticum: A Festschrift to honour Professor Velta Rūke-Draviņa*, ed. by Baiba Metuzale-Kangere and Helge D. Rinholm (Hamburg 1990); Vytautas Kubilius, *Literatur in Freiheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 220–223; Māris Čaklais, *Saule rakstāmgaldā* (Riga 1975), pp 115–119; Astra Mille, 'Kukuša parādīšanās Kurzemē', *Literatūra un Māksla*, 22.9.1978; Hermanis Marģers Majevskis, 'Satuvinājums', *Literatūra un Māksla*, 10.11.1978; *Archaika ir modernybė: Marcelijus Martinaitis laikų sąvartose* (Vilnius 2008, comp. by Audinga Peluritytė and Saulė Matulevičienė); Сигитас Гяда, 'Песни, которым нельзя научиться', *DN*, 1982, no 2, pp 255–257; Thomas Kjellgren, 'Denna världs oläslighet – och klarhet! – möte med en poetisk antihjälte', *Ariel*, 1998, no 5/6, pp 108–110.



### Martinkus, Vytautas | LT | (\*28.5.1943

Jerubiškiai, Jurbarkas region) A representative of modern intellectual Lithuanian prose, discerning universal existential laws in the mundane life depicted; a critic analysing the relations between literature and paraliterature.

In 1971, Martinkus graduated from the Faculty of Electrical Engineering at Kaunas Polytechnical Institute, where later he taught philosophy. In 1988–1994 he headed the Lithuanian Writers' Union, and in 1995–2005 he was the president of the Lithuanian Association of Art Creators. He took an active part in the national revival of Lithuania. Since 1993 he has been teaching at Vilnius Pedagogical University, and since 1999 he has been the chairman of the board of the Faculty of Lithuanian studies. Since 1998 he has edited the academic publication *Teksto slėpiniai* (The Mysteries of the Text) of the laboratory of literary text analysis at Vilnius Pedagogical University.

Martinkus has published the collections of short stories *Loterija* (Lottery, 1969), *Rotušės laikrodžio vagis* (The Thief who Stole the Town Hall Clock, 1974), *Vėtrungė šeimos šventei* (A Weathercock for a Family Celebration, 1977), *Nebausti prapultimi amžina* (Not Sentenced to Eternal Perdition, 1987), the collection of long short stories *Šuns mazgas* (The Dog Knot, 2005), the novels *Akmenys* (Stones, 1972), *Lašai: Rašmenys ant klepsidros Autų gatvėje* (Drops: Inscriptions on a Clepsydra in Autų Street, 1980), *Medžioklė draustinyje* (A Hunt in a Reservation, 1983), *Negėsta žvaigždė paukščio pėdoje: Reportažas iš nepaskutinio teismo* (The Star doesn't Fade in a Bird's Footprint: A Reportage from the Trial that wasn't the Last, 1988), *Simonija* (1997), the collection of poetic essays dedicated to his home and *Gabatos knyga* (Gabata's Book, 1999), the book for students of Lithuanian philology *Intelektinės metaforos tikrovė Juozo Grušo kūryboje* (The Reality of the Intellectual Metaphor in Juozas Grušas' Work, 2003), the book of articles, essays



and interviews *Literatūra ir paraliteratūra* (Literature and Paraliterature, 2003), and *Essays* (2004). He has published about 150 articles on literary theory and criticism, creation and art philosophy.

Martinkus' work is saturated with philosophical generalisations, literary quotations and diary-like fragments of an intellectual's self-awareness. The writer views the flow of the mundane and the development of the subject from the relatively objective perspective of an argumentative analyst, and tries to discern the universal laws of existence in daily phenomena.

The years of Martinkus' creative maturity coincided with the most oppressive Soviet period. 'The possibility of impossibility' is what he calls the creative attempts of that period. His works of that time are related by the rudiments of intertextuality, and the conviction that no ideology liberates from personal dramas that are experienced alone. Creation for him is a way to preserve authentic experience and defend personal freedom. The attempt to reconstruct historical truth in an artistic text determines the bitterness of impossibility. The writer dethrones ambiguously the telling of the truth, because literature is guided by the reality dictated by imagination: 'one stroke of the pen changes the gravitation of truth'. The historical novel *Negėsta žvaigždė paukščių pėdoje* combines two planes of time and directions of the narrative: the metaphorical portrait of the free-enslaved creator depicts the collision of the outlooks of philosophical scholars of the mid-19th and late-20th centuries. The tragic life of the nobleman Aleksandras Griškevičius, the first Lithuanian aeronaut, inventor and philosopher, and the fate of a Soviet archaeologist are linked by the ultimate ethical aspirations. The novel recreates the atmosphere of the 19th century tsarist court of justice and the propagandist discourse of bureaucrats; the documented correspondence between the tsarist censorship committee of Moscow and that of Vilnius turns into an allegory that touches upon the eternal theme of freedom being an essential condition for creation in all times. The novel *Simonija* is structured by the central theme of postmodernism, 'writing about writing': the memories about friends, Soviet gymnasium students who founded the underground organisation 'Simonija', are restored from the diaries and letters of dead friends. As in Martinkus' other novels, the narrative is polyphonic, and quotations from various texts are arranged fol-

lowing the principle of collage. The author delves into the states of the victim and the executioner. Resistance to the enslavement of the mind in the novel *Simonija* is akin to Günter Grass's Danzig trilogy and to Paweł Huelle's novel *Weiser. Dawidek*, in which a child and a young man observe the grimaces of totalitarianism. These novels are characterised by the anticipation of a miracle, for the materialisation of which Martinkus introduces a 'technical' mediator, the mechanism of the mystical time machine, a mirror and an armchair in which the spirit is sitting. In the collection *Šuns mazgas*, Martinkus combines the documentary and the allegorical conventions of the narrative, searches for manifestations of world-uniting love, traces of the workings of the soul, delves into the psychological conflicts of choosing evil for the sake of freedom, takes a retrospective view at the mentality of adaptation to despotism and the compromises of a Soviet intellectual, and observes the process of writing, creation and dialogue.

Martinkus' book *Literatūra ir paraliteratūra* reflects the state of artists in 1988–2002, the historical situation of society. He not only reviews the changes in literature and the fundamental parameters of the existence of literature, but also related contextual phenomena: he speaks of the freedom of creation, ideologies, popular culture, philosophy, sociology, and art politics. Some texts from this book were included in the collection *Essays*, which analyses the social situation of East and Central European writers in the contexts of the political and cultural changes after 1990, and of Lithuania's integration into the European Union. | IMELDA VEDRICKAITĖ

### Translations

In Bulgarian: LitR

In English: *Essays* (Vilnius 2004, transl. by Antanas Danielius, Darius James Ross and Joseph Everatt); 7NWP; *Vilnius*, vol 8, no 11, 2001 (transl. by Antanas Danielius); *Lituanus*, vol 51, no 1, 2005 (transl. by E. Novickas)

In Estonian: *Tuulelipp perekonnapeoks* (Tallinn 1978, transl. by Mihkel Loodus); *Kivid* (Tallinn 1982, transl. by Tiina Juodkienė); *Jaht keelualal* (Tallinn 1989, transl. by Loodus); *Noorus*, 1968, no 7 (transl. by Loodus)

In Finnish: TP, PS

In German: *Brücken*, vol 2, 2006 (transl. by Klaus Berthel)

In Latvian: *Medības liegumā* (Rīga 1990, transl. by Daina Avotiņa); TKME

In Polish: *Cudzy ogień nie grzeje* (Warsaw 1981, transl. by Anastazja Stoberska); WZK

In Russian: *Камни* (Moscow 1978, transl. by Bella Zaleskaya and Georgy Gerasimov); *Охота в заповеднике; Капли* (Moscow 1986, transl. by Zaleskaya); LPov, VZK; *Роман за сема*, 1977, no 22 (transl. by Zaleskaya and Gerasimov),

Вильнюс, 1990, no 1 and 2 (transl. by Zaleskaya ir Gerasimov)

In Serbian: AKPL

In Slovak: *Kamene* (Bratislava 1981, transl. from Russian by Milan Tokár)

In Ukrainian: BuRo, SLP

Martinkus's long short story *Ketino laimė alaus daryti* 1978/79 has been translated into English (East or West Home Is Best), German (Fremder Herd wärmt nicht), French (Feu étranger ne chauffe pas), Spain (Fuego ajeno no calienta los pies) and other languages and published in *Sovetskaya literatura*.

### Criticism

Rimvydas Šilbajoris, [Review of *Vėtrungė šeimos šventei*], *WLT*, vol 53, no 2, 1979, pp 330–331; Violeta Kelertienė, 'Theories, approaches, applications: possible directions for Lithuanian literary scholarship,' *Acta litteraria comparativa*, vol 1, 2006, pp 23–32; Daiva Litvinskaitė, 'The Postcolonial Subject in Vytautas Martinkus' Novel *Negėsta žvaigždė paukščio pėdoje*,' *Lituanus*, vol 54, no 3, 2008, pp 50–59; Enn Soosaar, 'Tõlkeraamatuid lehitsema,' *Sirp ja Vasar*, 17.12.1982.



**Masing, Uku** | EE | (Hugo Albert until 1937, \*11.8.1909 Raikküla, Raplamaa, †25.4.1985 Tartu, buried in the Raadi Cemetery) Theologian, poet, essayist, translator, folklore researcher, and historian. Interdisciplinary and erudite by nature. Although his mystical poetry was in disfavour during Soviet times and could only be published abroad, his circulated manuscripts strongly influenced innovations in poetry and the intellectual life of the 1960s.

Uku Masing graduated from the Faculty of Theology at the University of Tartu in 1930 as a master of the Old Testament and Semitic philology. He received scholarships in Tartu, Tübingen and Berlin between 1931 and 1933, was a lecturer at the Tartu Faculty of Theology from 1933 to 1940, worked in the library during the war, was a conservator of coins in the Learned Estonian Society from 1943 to 1945, and an academic secretary and lecturer at the Consistory of the Estonian Evangelical Lutheran Church from 1946 to 1964.

Books of poetry: *Neemed vihmade lahte* (Headlands in the Gulf of Rains, 1935), *Džunglilaulud* (Jungle Chants, 1965), *Udu Toonela jõelt* (Mist from the Toonela River, 1974), *Piiridele pyydes* (Stretching the Borders, 1974), *Aerutades hurtsikumeistriga* (Rowing with the Shedmaker, 1983), *Kirsipuu varjus* (In the Shade of a Cherry Tree, 1985), *Ehatuule maa* (Land of the Evening Breeze, 1988), *Luule 1* (Poems, 1, 2000), *Luule 2* (Poems, 2, 2001), *Luule 3* (Poems, 3, 2002), *Luule 4* (Poems, 4, 2003), *Luule 5* (Poems, 5, 2004) and *Luule 6* (Poems, 6, 2005). Prose: *Rapanui vabastamine* (Freeing Rapa Nui, 1989), and *Mälestusi taimedest* (Memories of Plants, 1996). Essays: *Vaatlusi maailmale teoloogi seisukohalt* (Looking at the World as a Theologian, 1993), *Pessimismi põhjendus* (Reasons for Pessimism, 1995), and *Meil on lootust* (We Have Hope, 1998). Theological articles: *Uku Masing ja Piibel* (Uku Masing and the Bible, 2005). Letters: *Uskuda, elada* (To Live and Believe, 2006).

The source of Uku Masing's poetry is his faith, which seeks to retain alertness and first-hand perception. For the poet, whose wide religious horizon embraced Christianity, Buddhism and the beliefs of indigenous people, it was equally important to have an empathic relationship with the smallest living being, the centuries of history and the great distances of space. His earlier, somewhat heavy, rhyming poetry was intensively symbolist, which was novel in Estonia and can be compared to that of William Blake, Gerald Manley Hopkins, and the expressionists. His later poetry includes both long poems (Stretching the Borders and others) as well as flowing and ecstatic free verse (in the collection *Saadik Magellani Pilvest* [Envoy from the Cloud of Magellan]), whose chanting musicality is related both to Conrad Aiken's works and to the ritual chants of indigenous people. His poetry is characterised by strong ties with nature, visionary late romanticism, a prophetic tone, at times bitter satirical insights, and particularly by mystical flashes that free one from the constraints of time and place. The same feeling is also carried by Masing's prose, which is mythological-fantastical in its details, or half autobiographical and confessional, indicative of Masing's interest in botany and travel. His prose displays a sharply critical opinion of pragmatic, secularised Europe. | LAURI SOMMER

### Translations

In Dutch: VHNK



In English: TVA, AMEP, 'CEEP, KEL

In Finnish: NR

In German: AED, WKH

In Hungarian: EH, EK

In Italian: PE

In Russian: AEP, AEPa

### Criticism

Cornelius Hasselblatt, [Review of *Ehatsuule maa*], *Estonia*, 1988, no 1, pp 35; Arne Hiob, *Grundlinen der Religionsphilosophie Uku Masings = Uku Masingu religioonifilosoofia põhihooned* (Tartu 2000), pp 165–168; Andres Ehin, 'Naturen i den estniska poesin: Från animism och panteism till zendudhism', *Ariel*, 2001, no 4/5, pp 25–51.



**Mauriņa, Zenta** | LV | (\*15.12.1897 Lejasciems, †15.4.1978 Basel, Switzerland) Writer, essayist, the most outstanding representative of the Latvian philosophical essay genre.

After a polio attack in early childhood Mauriņa became wheelchair-bound. She learned German as a child, graduated from the Liepāja Russian women's gymnasium, and studied Baltic philology at the University of Latvia. After graduation she taught at the Riga Teachers' Institute and lectured at the Public University in Riga and Mürmuiza. She also studied philosophy and literature at the University of Heidelberg. At one point she was the literary editor of *Daugavas Gadagrāmata* and, with her husband Konstantīns Raudive, edited the literary and art department of the newspaper *Daugavas Vēstnesis*. In 1944, Mauriņa emigrated to Germany, then moved to Sweden, where she was a lecturer at Uppsala University. Later she returned to Germany. She gave lecture tours in Germany, Switzerland, Italy and other European countries. Mauriņa was the recipient of Swedish, German and Swiss scholarships, awards and medals, including the Konrad Adenauer Award.

At the beginning of her writing career she published plays for children, *Feja, velns un ragana*

(The Fairy, Devil and the Witch), *Kur laime mīt?* (Where does Fortune Live?), *Ziemassvētku zvaigzne* (The Christmas Star, all in 1924), *Jaunais likums* (The New Law, 1928), and others. Her first publication was a translation of a story by Jānis Akuraters. Mauriņa's subjective and intuitive view of literature was formed during long and varied studies of different philosophies and aesthetic trends. The focus of Mauriņa's essays and critical writing is always the personality of the writer, from which the author's originality is derived. Special attention is given to romantic, existentially leaning authors, showing their work in comparison to other literary phenomena. A characteristic sign of her writing is obvious subjectivism, and poetic, aphoristic expressions. For her essays on Latvian literature, Mauriņa chose great personalities, and wrote research papers, *Daži pamata motīvi Raiņa mākslā* (Some Basic Motifs in the Art of Rainis, 1928), *Jānis Poruks un romantisms* (Jānis Poruks and Romanticism, 1929), and *Friča Bārdas pasaules uzskats* (The World View of Fricis Bārda, 1938). *Baltais ceļš* (The White Road, 1935) is dedicated to Anna Brigadere. A number of sketches of Latvian writers are compiled in the book *Saules meklētāji* (The Sun Searchers, 1938).

Mauriņa's reviews of the literature of other nations are characterized by a culturally philosophical approach, as seen in her books: *Dante tagadnes cilvēka skatījumā* (Dante as Seen Today, 1937), *Pārdomas un ieceres* (Thoughts and Hopes, 1934), *Dzīves liecinātāji* (Life Confirmers, 1935), *Grāmata par cilvēkiem un lietām* (A Book about People and Things, 1938), *Ziemeļu tēmas un variācijas* (Nordic Themes and Variations, 1939), *Prometeja gaismā* (In the Light of Prometheus, 1943), and *Kultūras saknes* (The Roots of Culture, 1944). Mauriņa's essay on Dostoevsky (1931, in Russian in 1934, in English in 1936) gained the attention of world literature experts. After further study of Dostoevsky's writing, the essay was rewritten in Uppsala and published in German (*Dostojewskij: Menschengestalter und Gottsucher*, 1952, also translated into Latvian, 1997).

After World War II, Mauriņa's writing turns to thoughts of the basic questions of man's existence in the complex social and psychological situation of the 20th century. Collections of essays were published, *Tilti* (Bridges), *Sirds mozaika* (Mosaic of the Heart, both in 1947), *Spīts* (Defiance, 1949), *Uguns gari* (Spirits of Fire, 1951), *Sāpju noslēpums*

(*The Secret of Pain*, 1952), *Latviešu esejas* (Latvian Essays, 1953), *Tragiskais skaistums* (The Tragic Beauty, 1954), *Cilvēces sargi* (Guards of Humanity, 1955), *Apnīcība un steiga* (Boredom and Hurry, 1962), *Par mīlestību un nāvi* (On Love and Death, 1964), and *Zemes dziesma* (Song of the Land, 1967). A number of books were written in German: *Die Aufgabe des Dichters in unserer Zeit* (The Duty of the Poet in our Time, 1965), *Porträts russischer Schriftsteller* (Portraits of Russian Writers, 1968), *Kleines Orchester der Hoffnung* (A Small Orchestra of Hope, 1974). She has also written autobiographical works, *Tālā gaita* (The Long Way, 1955), *Uzdriktētās ir skaisti* (Daring is Beautiful, 1958), *Dzelzs aizbīdņi lūzt* (Iron Bolts are Breaking, in German 1957, translated by the author into Latvian in 1960), *Zviedrijas dienas grāmata* (The Swedish Diary, in two volumes, *Trimdas traģika* [The Tragedy of Exile, 1965] and *Pasaules vārtos* [In the Gates of the World, 1968]), and a diary *Manas saknes ir debesīs* (My Roots are in Heaven, 1980). In her novels, *Dievs vilcienā* (God on a Train, 1941), *Trīs brāļi* (Three Brothers, 1946), *Frančeska* (Francesca, 1952), *Bērza tāss* (Birch-bark, 1971), as well as in collections of stories, the description of real life is merged with philosophical thoughts. Mauriņa has translated the works of Undset, Rolland, Dostoevsky, Camus, Hardy, Carlisle, and other writers. She has also translated the work of Latvian writers into German. | ANITA ROŽKALNE

## Translations

In Czech: *Plav*, 2007, no 12 (transl. by Michal Škrabal)  
 In Danish: *Syv gæster* (1962)  
 In Dutch: *Mozaiek van het hart* (1958)  
 In English: BE  
 In Finnish: *Ihmisen tähden* (1966)  
 In German: *Mosaik des Herzens* (1947, 1949, 1954, 1956, 1957, 1958, 1959, 1961, 1963, 1964, 1968, 1972, 1976, 1979, 1994), *Gestalten und Schicksale* (1949, 1956, 1961, 1973, 1976), *Die weite Fahrt* (1951–1957, 1957–1958, 1962–1963, 1967, 1968, 1975), *Um des Menschen willen* (1955, 1958, 1963, 1976), *Begegnung mit Elly Ney* (1956, 1957, 1960), *Auf der Schwelle zweier Welten* (1959, 1961), *Über Liebe und Tod* (1960, 1963, 1975), *Sieben Gäste* (1961, 1964), *Denn das Wagnis ist schoen* (1961, then 1963, 1968, 1973, 1977), *Schwedische Tagebücher* (1–2, 1962–1965), *Die Langweile un der gehetzte Mensch* (1962, 1963, 1968), *Die eisernen Riegel zerbrechen* (1963, 1968, 1979), *Welteinheit und die Aufgabe des Einzelnen* (1963), *Lebensmeisterung* (1966), *Birkenborke* (1967), *Verfremdung und Freundschaft* (1966), *Wege der Genesung* (1968), *Abendteuer des Menschseins* (1970, 1972), *Um der Freude willen* (1971), *Der Mensch – das ewige Thema des Dichters* (1972), *Tod im Frühling* (1972),

*Ein Tag kann eine Perle sein* (1973), *Der Weg vom Ich zum Du* (1974), *Warum Kontaktlosigkeit?* (1975), *Konstantin Raudive zum Gedächtnis* (1975), *Mein Lied von der Erde* (1976, 1978), *Im Anfang war die Freude Sterne* (1977), *Marmortreppe* (1977), *Meine Wurzeln sind im Himmel* (1979), *Briefe aus dem Exil* (1980), *Geliebtes Leben, gelebtes Leben* (1981); SLI

In Italian: *Il luno viaggi* (Torino, 1980, 1985), *Perche il rischio e bello* (Roma 1982), *Briciole di vita e di speranza* (1987), *Le catene si spezzano* (1992), *Saggi sull'amore e sulla morte* (1993)

In Lithuanian: *Knyga apie žmones ir daiktus* (Kaunas 1998, transl. by Renata Zajančauskaitė, afterword by Silvestras Gaižiūnas), *Tremties tragizmas* (Vilnius 2007, transl. by Gaižiūnas); *Aidai*, 1973, no 10 (transl. by Aleksandras Tenisonas), *Šiaurės Lietuva 2008* (transl. by Vigmantas Butkus)

In Russian: Ф.М. Достоевский: Его личность, жизнь и мировоззрение (Riga 1939)

In Swedish: *Dostojevskij* (1951, 1957), *Den lange resan* (1954–1959), *Om kärleken och döden* (1963), *Sju gäster* (1964), *Svenska dagböcker* (1–2, 1966–1968)

## Criticism

Maija Kūle, 'Zenta Mauriņa and Simone Weil – Absolute Women', in: Ausma Cimdina (ed.), *Feminism and Latvian Literature* (Riga 1998), pp 166–179; Otto Schepp, *Das Herz hat Flügel: Zenta Maurina – Leben und Werk* (Memmingen; Allgäu 1957); *Zenta Maurina: Bilder aus ihrem Leben* (Memmingen 1983); *Zenta Maurina*, 15.12.1897 – 25.4.1978: *Gedenkschrift zum 100. Geburtstag* (Memmingen 1997); Ingrida Sokolova (ed.), *Zenta Mauriņa vēstulēs un atmiņās* (Riga 1997); Irene Mellis, *Trīsdesmit divi gadi kopā ar Zentu Mauriņu* (Riga 1997); Ausma Cimdina (ed.), *Eiropa, Latvija – kultūru dialogs: Zenta Mauriņa – 100* (Riga 1998); Silvestras Gaižiūnas, *Baltij Faustas ir Europos literatūra* (Kaunas 2002), pp 269–278.



**Mažvydas, Martynas** | LT | (*Latin* Martinus Masvidius; \*c.1510 Žemaitija [Samogitia]; †21.5.1563 Ragainė/Ragnit, now Neman, Kaliningrad region, Russia) The initiator of Lithuanian writing, the author of the first Lithuanian book.

It is unknown where Mažvydas received his primary education; it is assumed that later he went to the Protestant college in Vilnius, which was established by Abraomas Kulvietis in 1539, and taught



there, too, until 1546, together with other authors of the first Lithuanian written works, Abraomas Kulvietis, Jurgis Zablockis and possibly Stanislovas Rapolionis. He was persecuted for spreading the ideas of the Reformation. At the invitation of Duke Albrecht he left for the Duchy of Prussia, and with the financial support of the duke studied theology at Königsberg University. From 1549 he was a pastor in Ragnit, and the translator of official documents at the office of the governor of the Ragnit province; he was appointed superintendent of Ragnit in 1554.

Mažvydas prepared the first six Lithuanian books: the catechism *Catechismvsa prasty Szadei, Makšlas įkaitima rafchta yr giesmės* (Simple Words of the Catechism, the Study of Reading the Written and Hymns, 1547), the first separately published hymnal of three Lithuanian hymns *Giesmė S. Ambrašefšjaus, bey S. Augustina, kure wadin: Te Deū laudamus* (The Hymn of St Ambrose and St Augustine, Which is Called: Te Deū laudamus, 1549); he translated from German the handbook on baptism *Forma Chrikštima* (The Rite of Baptism, 1559), the hymnal *Gesmes Chrikščzonifkas* (Christian Hymns, part 1 – 1566, part 2 – 1570), and the paraphrase of the Lord's Prayer *Paraphrasis* [Paraphrase, 1589]. A major part of his texts consists of translations from Latin, Polish and German. Three last works were published posthumously by Baltramiejus Vilentas. The latest facsimile edition of Mažvydas' works, *Kateizmas ir kiti raštai* (Catechism and Other Work, ed. by Giedrius Subačius, introd. by Saulius Žukas) was published in 1993.

Mažvydas represents the later Renaissance associated with the Reformation, when the publication of books in national languages started. The first Lithuanian book, *Catechismvsa prasty Szadei* (of 79 pages), is of universal content: it consists of a primer, a catechism and the first 11 Lithuanian hymns with music. The book begins with a versified dedication in Latin, and two prefaces, one in Latin, in prose, and another in Lithuanian, in verse. Mažvydas wrote about half of the text. His versified preface in Lithuanian, 'Knygelės pačios bylo[ja] lietuvninkump ir žemaičiump' (Books themselves Speak to Lithuanians and Samogitians, in 112 lines) is the first original Lithuanian poem of secular content. This work is based on extended personification and starts with the address of the book to the reader 'Broliai

seserys, imkit mane ir skaitykit' ('Brothers and sisters, take me and read'). The author emphasises the importance of the native language for the nation's education and morality. An inserted dialogue between a priest and a peasant reveals the indifference to Christianity of the latter, and the poem ends with the author's emotional monologue in which the country's authorities (masters, lords, priests) are urged to lead the people to the true faith. The text abounds in syntactic figures. Rhetorical exclamations, inversions, enumerations and conjunctionless word pairs impart expression and suggestibility to the poem. In the Lithuanian preface, Mažvydas merged the traditions of European culture. The rhetoric of the work is of Classical and biblical origin, while the prevailing syntactical-international versification is characteristic of Polish mediaeval poetry. It is the only distinct example of this sort of versification in Lithuanian literature.

The preface also contains the first Lithuanian versified period, a sentence with a finished thought and a wavy intonation made up of falling and rising parts. The authorship of the work is confirmed by the first acrostic in Lithuanian literature.

The hymnal of the catechism is made up of mediaeval Catholic and new Protestant hymns that Mažvydas and others translated from Latin, Polish and German. In these hymns, the rudiments of syllabic-tonal versification start taking shape. From the point of view of the melody, the hymns represent a merger of the traditions of Gregorian chant, mediaeval hymnody, the Protestant hymns of the Germans and other nations, and of local folk songs. | LIUCIJA CITAVICIŪTE

## Translations

In English: *The Old Lithuanian Catechism of Martynas Mažvydas (1547)* (Assen 1971, ed. and transl. by Gordon B. Ford Jr.)  
In Hungarian: LK

## Criticism

Rimvydas Šilbajoris, 'Notes on Mažvydas' Little Book of Good News', *Lituanus*, vol 44, no 1, 1988, pp 50–63; Domas Kaunas, 'Martynas Mažvydas and the First Lithuanian Book', *Vilnius*, Winter 1995, pp 16–29; *Martynas Mažvydas and Old Lithuania* (Vilnius 1998, comp. by Regina Koženiauskienė); Vaclovas Biržiška, *Martin Mažvydas und seine Mitarbeiter: zur Erinnerung an das 400 jährige Bestehen des litauischen Buches* (Heidelberg 1948), Friedrich Scholz, *Mažvydas und die litauische Literatur: zum 450. Jahrestag des Erscheinens des Ersten Litauischen Buches* (Lampertheim 1998), Zignas Zinkevičius, *Die sprachlichen Grundlagen der Schriften von Martynas Mažvydas* (Lampertheim 1998), Alfonsas Šešplaukis, *Pirmoji lietuviška knyga naujųjų tyrinėjimų šviesoje* = *The first Lithuanian book in the light of new re-*

search = *Das erste litauische Buch im Lichte der neueren Forschung* (Kaunas 1997), Guido Michelini, *Martyno Mažvydo raštai ir jų šaltiniai* (Vilnius 2000); *Мартинас Мажвидас и духовная культура Великого княжества Литовского XVI века* (Vilnius; Moscow 1999), В.Н. Топоров, *Начало литовской письменности: Мартинас Мажвидас в контексте его времени (к 450-летию со дня выхода в свет первой литовской книги)* (Vilnius 2001).



**Medenis, Jānis** | LV | (\*31.5.1903 Prauliena parish, †10.5.1961 Murjāņi, buried in the Forest Cemetery in Riga) Poet. One of the most outstanding masters of the form of Latvian poetry. He established nine specific strophic forms, the so-called Medenis meter. He was also a translator.

He was educated at the Latvian Military School (1920–1922), studied Baltic languages (1922–1924) and law (1930–1933) at the University of Latvia. During 1927–1937 he was chief secretary of the most extensive prewar encyclopaedic multi-volume publication in Latvia, *Latviešu konversācijas vārdnīca*. He was arrested by the Soviets in 1946, exiled to Siberia in 1947, and pardoned in 1955.

He is the author of several collections of poems, *Torņi pamalē* (Towers at the Horizon, 1926), *Tēcila* (The Whetstone, 1933), *Varenība* (Greatness, 1936), *Mūžīgā diena* (The Eternal Day, 1937), and *Uguns naktī* (Fire in the Night, 1961). To date the most complete collection of Medenis' work in five volumes was published in exile in the USA (Kalamazoo, 1985–1988). He translated works by Dostoyevsky, Kuprin, Lermontov, and others from Russian.

For the most part Medenis wrote love poetry, including both love for a woman and love of his native land. He also wrote poems on the tragedy of Latvian riflemen during World War I and the Russian civil war, as well as those riflemen who remained in Soviet Russia. His poetry was influenced by antique poetry, specifically Horatio. In

his poetry Medenis developed a number of different strophic and metric forms of antique and Romance poetry. | JANINA KURSĪTE

#### Translations

In Lithuanian: *Židinys*, 1936, no 4 (transl. by Bernardas Brazdžionis)

#### Criticism

Jonas Rudzītis [Jānis Rudzītis], "Tautiškas metras latviešu poezijojē", *Židinys*, 1936, no 4, pp 410–421.



**Mekas, Jonas** | LT | (\*24.12.1922 Semeniškiai, Biržai region) Avant-garde émigré poet and prose writer, who is known all over the world as a creator of avant-garde cinema. He was awarded the Lithuanian National Prize (1995), a Special Citation by the New York Circle of Film Critics (1996), the Pier Paolo Pasolini Award (1997) and others, and has won many prizes at numerous international film festivals.

In 1943, Mekas completed his studies at a gymnasium in Biržai. In 1944 he fled from Lithuania and lived in Germany. In 1946–1947, he attended lectures at Mainz University. Mekas joined the émigré cultural life: he collaborated in the Lithuanian press in Germany, and was one of the publishers of and contributors to the magazine *Žvilgsniai* (Glimpses), of which four issues had been published by 1948. He moved to the USA in 1949, and has lived there ever since. At the start, he did manual work. Recording émigré cultural life on film marked the beginning of his career as a film maker. Later he became one of the initiators of an anti-Hollywood avant-garde cinema movement. He is the founder of the magazine *Film Culture* (1954), one of the authors of the 'new cinema' manifesto, the cinema columnist of the *Village Voice*, and the initiator of a filmmakers' cooperative of independent film makers. He is also a participant in the Fluxus avant-garde movement, and an honorary



doctor and professor at numerous prestigious academic institutions. He has made a large number of films with an amateur cine-camera, and questioned the borders between amateur and professional, and motion and documentary cinema.

He has published the poetry collections *Semeniškių idilės* (The Idylls of Semeniskiai, 1948, second edition in 1955) *Gėlių kalbėjimas* (The Speaking of Flowers, 1961), *Pavieniai žodžiai* (Single Words, 1967), *Reminiscensijos* (Reminiscences, 1972), *Dienoraščiai, 1970–1982* (Diaries, 1985), and the poetry selections *Poezija* (Poetry, 1971, 2002), *Semeniškių idilės, Reminiscensijos* (The Idylls of Semeniskiai, Reminiscences, 1997), *Dienų raštai* (Daybooks, 1998), *Žodžiai ir raidės* (Words and Letters, 2007). Together with his brother Adolfas, he has written three books of fairy tales: *Trys broliai ir kitos pasakos* (Three Brothers and Other Tales, 1946), *Iš pasakų krašto* (From the Fairyland, 1947) and *Knyga apie karalius ir žmones* (A Book about Kings and People, 1947, 1994). He has also published the essay collection *Laiškai iš Niekur* (Letters from Nowhere, 1997), the book of diaries *Žmogus be vietos* (A Man Without a Place, 2000), prepared the book of interviews, notes and letters on John Lennon, Yoko Ono and George Maciunas *Trys draugai* (Three Friends, 1998), and the collection of descriptions of dreams *My Night Life* (2007; in Lithuanian: *Mano naktys*, 2007).

With his poetry, Mekas protests against the lyrical poetry tradition that is based on the expression of the subject's feelings. His poetry refers to everyday sensual experiences, opening up to impressions of the external world, material concreteness, and the dominance of visuality. In his early poetry, with a pronounced principle of cinematographic structuring of the text, the most unique location of such experiences is his native village of Semeniskiai with the peasant's daily life (*Semeniškių idilės*). In later collections, the poet records both life in a displaced persons' camp and the experiences of American trivia (*Reminiscensijos, Dienoraščiai*). In his poetry the concept of the world resembles the Oriental principle of poetry, where a detail unfolds the entire structure of the world. Stylistically, Mekas is close to the avant-garde tradition: he plays not only with the image but also with sound, and creates new rhythmic combinations (*Pavieniai žodžiai*: in this collection a line consists of one word or one syllable). In his books of diaries he records the unique experience of an émigré, and,

as in his poetry, orients himself towards everyday experience and openly opposes the tradition of 'high' words. Mekas' literary works expand on his cinematographic activities: in both poetry and cinema, the meaning of art hides in the recording of the passing moment. | DALIA SATKAUSKYTĖ

## Translations

In Dutch: ESHGH

In English: *I Had Nowhere to Go: Diaries, 1944–1954* (New York City 1991), *There is No Itaca: Idylls of Semeniskiai and Reminiscences* (New York 1996, transl. by Vyt Bakaitis), [Poems] (Klaipėda 2002, transl. by Laima Sruoginis), *Conversations, Letters, Notes, Misc. Pieces etc.* (Vilnius 2005, comp. by Genevieve Yue), *Idylls of Semeniskiai* (Annandale NY 2007, transl. by Adolfas Mekas); GA, GO, LIHOW, LWV, RA, 'ShB, SPWLP; *Lituanus*, vol 12, no 1, 1966 (transl. by Clark Mills), *Lituanus*, vol 43, no 2, 1997 (transl. by Bakaitis)

In French: *Ciné-journal: Un nouveau cinéma américain, 1959–1971* (Paris 1992, transl. and preface by Dominique Noguez), *Fluxfriends: George Maciunas, Yoko Ono, John Lennon* (Paris 2002, transl. by Jean-François Cornu), *Je n'avais nulle part où aller* (Paris 2004, transl. by Jean-Luc Mengus), *Anecdotes* (Paris 2007, transl. by Mengus); VPLA; *Le Journal des poètes*, 1990, no 1 (transl. by Birutė Ciplijauskaitė and Nicole Laurent-Catrice)

In German: *Wespennest*, no 128, 2002 (transl. by Claudia Sinnig)

In Hungarian: LK

In Italian: *La mia vita notturna* (Vilnius 2007, transl. from English by Anita Trivelli)

In Latvian: IvaskaDA; *Karogs*, 1998, no 12 (transl. by Talrids Rullis), *Forums*, no 24, 2004 and *Karogs*, 2005, no 7 (transl. by Pēters Brūveris)

In Polish: *Krasnogruda*, no 14, 2001 (transl. by Krzysztof Czyżewski)

In Spanish: VEES; *Zurgai*, Junio 1990 (transl. by Birutė Ciplijauskaitė)

In Swedish: *Dagboksfilmen = The Diary Film* (Stockholm 2005, ed. by Magnus af Petersens and Liutauras Pšibilskis)

Bilingual: *Lettres de Nulle Part = Letters from Nowhere* (Paris 2003, transl. into French by Marielle Vitureau and into English by Laima Sruoginis, introd. by Algimantas Antanas Naujokaitis)

His work also have been translated into Japanese (four books, by Ikuo Murata).

## Criticism

Stasys Goštautas, 'Jonas Mekas: A Portrait of a Poet and a Film-Maker', *Lituanus*, vol 12, no 1, 1964, pp 54–69; Rimvydas Šilbajoris, [Reviews of *Pavieniai žodžiai* and *Reminiscensijos*], *BA*, vol 42, no 2, 1968, p 164 and vol 47, no 2, 1973, p 402; Idem, *Perfection of Exile: Fourteen Contemporary Lithuanian Writers* (Norman 1970), pp 271–284; Idem, 'The Reminiscences of Jonas Mekas: Poetic Form and Rooted Sorrow', *JS*, vol 4, no 4, 1973, pp 327–334 = *New Forms in Film* (Montreux 1974) pp 89–91; Idem, 'Three Intellectual Lithuanian Poets', in: Wolodymyr T. Zyla and Wendell M. Aycock (eds.), *Ethnic Literatures since 1776: The Many Voices of America*, vol 1 (Lub-

bock, TX 1978), pp 309–324; Idem, [Review of *I Had Nowhere to Go*], *WLT*, vol 65, no 4, 1991, p 743; Birutė Cipliauskaitė, 'Old Themes Experienced anew in Recent Lithuanian Poetry', *JBS*, vol 6, no 2/3, 1975, pp 190–197; 'I Live Like a Tightrope Walker' [an interview], *Vilnius*, Autumn 1994, pp 117–141; Antanas Klimas, [Review of *I Had Nowhere to Go*], *Lituanus*, vol 42, no 3, 1996, pp 78–80; Czesław Miłosz, 'Mekas', *Lituanus*, vol 43, no 2, 1997, pp 5–6; *Just Like a Shadow: Interview with Jérôme Sans* (Steidl 2000); George Maciunas and Jonas Mekas: *Two Lithuanians in the International Avant-garde* (Vilnius 2002); Czesław Miłosz, 'Mekas', *Krasnogruda*, no 14, 2001, p 77; Vyt Bakaitis, 'Itaka nie istnieje: O poezji Jonasa Mekasa', *Ibid.*, pp 78–79; Imelda Vedrickaitė, 'Tożsamość a wygnanie w dziennikach Alfonsa Nyki-Niliūnasa, Jonasa Mekasa i Witolda Gombrowicza', in: Norbert Ostrowski and Ona Vaičiulytė-Romańczuk (eds.), *Prace baltystyczne: Język, literatura, kultura* (Warsaw 2003), pp 156–173.



**Melgalvs, Māris** | LV | (\*15.3.1957 Riga, †14.1.2005 Riga, buried in the Jaundubulti Cemetery) Poet. One of the so-called Klāvs Elsbergs generation. His poetry is especially characterised by irony, playing, stylisation and parodies.

Melgalvs graduated from the Riga 49th Secondary School and the Department of Journalism, Faculty of Philology at the University of Latvia (1982). He worked as a scientific fellow at the Rainis Museum of Literature and Art History (1982–1984, 1992–1995), as head of the poetry section at the newspaper *Literatūra un Māksla* (1987–1990), as literary consultant at several newspapers, and he helped to educate the next generation of poets. Melgalvs worked at the Īriss studio for young people (1971–1978), and until 1984 his photographs were published in Latvian periodicals. In the mid 1980s songs with texts by Melgalvs and performed by rock groups were very popular.

He has had his works published since April 1976. His collections of poetry are *Meldijās iešana* (Going to Melodies, 1980), *Labu vakar* (Good Evening, 1984), *Sarmots ugunsurs* (Frosted Bonfire, 1989), and *Mākoņu pasts pienāk vēlu* (Cloud Mail Arrives

Late, 1997), *dzejas izlase Lietus lāses pieskāriens* (2005), *Dejas virs bezizejas* (2007).

The focus of Melgalvs' poetry is not social problems and conflicts, but rather the emotional reaction of the hero of the poem to the impulses of the world. Most often this reaction, draped in the form of folk songs, stylisation and parodies of literary texts, is expressed as self-irony, as a smirk and irony about others. Melgalvs' irony is light, he feels the tragedy of life, but accepts it as inevitable; therefore he pushes it back and does not allow tragedy to enter his experience. He plays with rhymes and sounds which are often found by association, sometimes giving up the meaning, but gaining a poetic paradox. Stylisation also becomes a game by imitating the metre of folk songs and by adding characters from folklore into a modern world context. Opposition to the order of socialist life is expressed through irony, paradoxes, and the absurd. Melgalvs was one of the first poets of his generation who spoke of the threat of overdue oppositionalism and the mechanical reproduction of it. He encourages the creation of a constructive self-stance. In his last collection *Mākoņu pasts pienāk vēlu*, Melgalvs succeeds in realising a self-stance only on an ideal level. The hero of his poetry lives in the unattractive, although both revealed and criticised, present, without finding any positive reinforcement. | IEVA E. KALNIŅA

#### Translations

In Bulgarian: ACL

In Finnish: AJV

In German: RW

In Lithuanian: MAP, *Veidai* 1985 (transl. by Jonas Liniauskas)

In Russian: O



**Meras, Icchokas** | LT | (\*8.10.1934 Kelmė)

A prose writer and scriptwriter who has enriched Lithuanian literature with innovations of the modern narrative. He has given a sense to the



Holocaust tragedy by imparting universal common human content to it.

His parents, Jews, were killed, and from 1941 he grew in a family of Lithuanian peasants. After graduation in 1958 from Kaunas Polytechnical Institute, he worked as an engineer, and later as an editor at the Lithuanian Film Studio. In 1972 he left for Israel where he taught at technical colleges. His work has been awarded numerous international prizes; 'forgotten' in Lithuania before the country's independence, it is being rediscovered at present.

In Lithuania, Meras has published the sequence of short stories *Geltonas lopas* (The Yellow Patch, 1960), novels *Lygiosios trunks akimirką* (Stalemate, 1963), *Ant ko laikosi pasaulis* (What the World Rests Upon, 1965), *Mėnulio savaitė* (The Week of the Moon, 1971), the collection of short stories *Stotelė vidukelėj* (The Midway Stop, 2005); in the USA – novels *Striptizas, arba Paryžius–Roma–Paryžius* (Striptease, or Paris-Rome-Paris, 1976), *Sara* (1982), the collection of short stories *Apverstas pasaulis* (The Upside-down World, 1995); in 1991 and 1998 these novels were reprinted in Lithuania. Individually or in co-authorship with the directors he wrote scripts for the films *Kai aš mažas buvau* (When I Was Little, director Algirdas Araminas, 1968), *Birželis, vasaros pradžia* (June, the Beginning of Summer, 1970, director Raimondas Vabalas), *Maža išpažintis* (The Small Confession, after Vytautas Bubnys' long short story *Arberonas*, 1971, director Algirdas Araminas) and others.

Meras' entire work (novels, long short stories and screenplays) opposes the traditional lyrical narrative and ordinariness. Historical realia are recreated on the basis of the principles of conditional representation; the content of ideas is close to French existentialism – the rebel against the absurd of the world, assertion of personal responsibility and human solidarity. The emotionality of rationally modelled text is achieved by author's empathy, idiosyncratic organization of the language and the poetics of repetitions. The sequence of short stories *Geltonas lopas* and novels *Lygiosios trunks akimirką*, *Ant ko laikosi pasaulis*, and *Mėnulio savaitė* opened the gates to the theme of the Holocaust into Lithuanian literature, although in Soviet times the writer would be accused of 'abstract humanism'. The novel *Lygiosios trunks akimirką* received the highest international acclaim: it has been translated into 20 languages and

is still in print. The plot of the novel encompasses three planes: a chess game, love of two young people, and the fates of the family patriarch Abraomas Lipmanas' seven children: ~

The philosophical novel *Striptizas, arba Paryžius–Roma–Paryžius* (its magazine version appeared in Lithuania in 1971), which is sometimes called the first Lithuanian surrealist novel, embodies the conception of prose based on musical principles. Meras has significantly expanded the borders of the depiction of the erotic theme, and for this reason his work used to raise discussions among the Lithuanian émigrés regarding the relation between art and morals. The novel *Sara* can be considered the first Lithuanian novel that without any restraints reveals a woman's existential drama. Meras is also recognised as one of the most important Lithuanian novella writers of the second half of the twentieth century: his works are included into all major anthologies. Collections of novellas have been awarded prizes both in emigration and in Lithuania. | LORETA MACIANSKAITĖ

#### Translations

In Bulgarian: *Ha какво се крепи светът* (Sofia 1968, transl. from Russian by Natasha Manalova), *Вечен шах* (Sofia 1969, transl. from Russian by V. Raychev)

In Czech: *Partie smrti* (Prague 1971, transl. from Russian by Jana Volná)

In Danish: *Det sidste træk* (København 1981, transl. by Kirsten Vagn Jensen)

In Dutch: *De glimlach van Busia, Of schaakspel om het leven* (Huizen 1980)

In English: *Stalemate* (New York 1980, 2005, by Jonas Zdanys); 8NWP, ER, LIHOW, LSH50, LWW; VilniusR, no 17, 2005 (transl. from Hebrew by Judith Cooper-Weill)

In Estonian (all transl. by Mikkel Loodus): *Viik Kestab silmapilgu* (Tallinn 1964), *Kolm romaani: Viik Kestab silmapilgu; Millele Toetub Maalm; Kuu nädal* (Tallinn 1971)

In French: *La partie n'est jamais nulle; Sur quoi repose le monde ?* (Moscow 1969, transl. from Russian by Dmitri Sesemann, Antoinette Mazzi), *La partie n'est jamais nulle* (Paris 1979, 1979, 1981, 1992, 1993, 1998, 2003, transl. by Sesemann), *Sur quoi repose le monde ?* (Paris 1980, transl. by Mazzi); ADB

In German: *Remis für Sekunden* (Berlin 1966, 1966, Vienna 1967, Leipzig 1969, 1995, 2001, transl. by Brewing), *Worauh ruht die Welt?* (Berlin 1967, 1967, 1968, transl. by Brewing); *Die Mondwoche* (Berlin 1968, transl. by Brewing), *Remis für Sekunden, Worauh Ruht die Welt* (Hamburg 1969, transl. by Brewing), *Remis für Sekunden; Worauh Ruht die Welt; Die Mondwoche* (Berlin 1968, transl. by Brewing), *Laßt Benjukas nicht allein* (Berlin 1972, transl. from Russian by Corinna and Gottfried Wojtek), *Sara* (Berlin 1992, transl. by Brewing); FHKG

In Hebrew (all transl. by Yosef Krust): *Tequ im ha-mavet* (Tel-Aviv 1970, 1983), *Alma ha'olam omed* (Tel-Aviv 1973), *Mul panas harehov* (Tel-Aviv 1974), *Sarah* (Tel-Aviv 1984)

In Hungarian: *Döntetlen, egy pillanatig* (Budapest 1968, transl. by from Russian Márta F. Kemény), *Sára* (Budapest 1996, transl. by Atanka Lacházi and György Galicza); \*AP; Budapest: 2000, 1991, no 11 (transl. by Endre Bojtár)

In Italian: *Scacco perpetuo* (Firenze 2007, transl. by Aušra Povilavičiūtė and Vanna Vogelmann)

In Latvian (both transl. by Tatjana Jarmolinska): *Neizšķirts ir tikai mirklis* (Riga 1966), *Uz kā balstās pasaule* (Riga 1968)

In Norwegian: *Flytt brikken, jøde* (Oslo 1968, transl. by Tore-Jarl Bielenberg)

In Polish: *Gra o życie* (Warsaw 1968, transl. by Anastazja and Zygmunt Stoberski)

In Portuguese: *Impasse* (Lisboa 2006, transl. by João Vidigal)

In Russian: *Желтый лоскут* (Moscow 1963, transl. by I. Dektoraitė), *На чем держится мир; Ничья длится мгновение* (Moscow 1966, transl. by Felix Dektor), *На чем держится мир; Вечный шах* (Tver 1994, transl. by Dektor), *Полнолуние* (Moscow 2000, transl. by Dektor); LRA

In Spanish: *Jaque Perpetuo* (Buenos Aires 1966), *Tablas por segundos* (Barcelona 2004, 2005, transl. by Macarena González); *La Semana de Bellas Artes* [México], no 23, 12.1981 (transl. and introd. by Birutė Ciplijauskaitė)

In Swedish: LB

In Turkish: *Zafer bizim olacak* (Istanbul 1976), *Oyun Asla Bebere bitmez* (Istanbul 2002, transl. by Aykut Derman), *Neyin üstünde durun dünya* (Istanbul 2002, transl. by Derman)

His works also have been translated into Georgian, Sorbian, Tadjik, Yiddish.

### Criticism

Rimvydas Šilbajoris, 'The Symbolic Visions of Icchokas Meras', *Cave* [New Zealand], no 8, 1975, pp 24–29; Idem, [Review of *Sara*], *WLT*, vol 57, no 2, 1983, p 326; Loretta Macčianskaitė, 'By the Red Sea', *VilniusR*, no 17, 2005, pp 27–31; Idem, 'The Last Ones From Lithuania and a Literary Canon of Our Own', in: Anneli Mihkelev and Benedikts Kalnačs (eds.), *We Have Something in Common: The Baltic Memory* (Tallinn 2007), pp 111–121; Mihkel Loodus, 'Mees, kes kadus kirjanduslugudest', *Sõnumileht* [Tallinn], 28.8.1996; *Icchokas Meras: žinomas ir nežinomas meistras* [a collection of papers] (Vilnius 2005, comp. by Mačianskaitė); Лопера Мачянскайте, 'Ицхокас Мерас и его Ицхак', *Слово писателя* [Tel-Aviv], no 4, 2004, pp 91–93.



**Merca** | EE | (real name Merle Jääger, \*19.10.1965 Tallinn) Poet and actress, an original figure in recent Estonian poetry. She started as a punk poet and developed an artistic expressiveness.

Mer

Merca graduated from the Tallinn State Conservatory in 1988 as an actress and has worked since then in the Vanemuine Theatre in Tartu. She has been awarded several theatre prizes.

She has published the collections *Merca by Air Mail* (1989) and *MercAmerka. Teine Ameerika-valimik* (MercAmerka. The Second American Selection, 1989). Both contain much the same texts and were published in Canada. In 1998 *Vana libu hommik* (Morning of an Old Whore), in 2005 *Hele häärber* (Bright Mansion) and in 2007 *Narrivile* (Fool's Whistle) were published. She participated in a collection of children's stories *Hääd ööd! Emade unejutte* (Good Night! Mothers' Bedtime Stories, 2006) and in a collection of children's plays in Võro language *Kuldmuna* (Golden Egg, 2007). Merca is also involved in the Võro-Seto renaissance movement and is known as a performer and singer in the Seto language.

Although as a writer she has the reputation of being a punk poet, her range is much wider. Besides her anarchist denial of the narrowness of society and rough 'garbage' poetry, she also wrote patriotic poems during the years of national liberation, earning the title of 'protest nightingale'. In *Morning of an Old Whore* one can find a cycle of lesbian poems (Songs for Laura) reminiscent of Petrarch. These poems are connected to the folklore motif of the werewolf. Merca has also written poems in the Seto language, thereby participating in the process of the emancipation of southern Estonian culture. A tendency toward protest and arrogance is always a characteristic of Merca's poetry. Formally, her texts are quite traditional, with common rhymes and simple metrics; in that respect she represents the poetics of Estonian punk poetry and young urban poetry. However, her texts are more emotionally declarative than the average punk and young urban poetry. Her main importance in more recent Estonian poetry is that she was one of the first introducers of youth subcultures into the wider literary field. | AARE PILV

### Translations

In Finnish: STT

In Russian: *Падыза*, 1988, no 9 (transl. by Alexey Semenov)

Her poetry has also been translated into English and Russian.

### Criticism

Janika Kronberg and Rutt Hinrikus, [Review of 'Bright Mansion'], *ELM*, no 22, 2006, pp 33–34.

Mer





**Meri, Lennart-Georg** | EE | (\*29.3.1929 Tallinn, †14.3.2006 Tallinn) Essayist and politician who wrote travel books and made ethnographic films before becoming an outstanding politician in the era when Estonia regained her independence in the late 1980s and early 1990s. He has been awarded several Estonian and foreign prizes for his essays and films.

Lennart Meri went to school in Paris, Berlin and Tallinn, and graduated from secondary school in Tallinn in 1948, after having been deported with his family and living in Russia between 1941 and 1946. He studied history from 1948 to 1953 at Tartu University, and worked the following two years in Tartu. From 1955 to 1961 he worked for Estonian Radio, from 1964 to 1972 in the Tallinnfilm Studios, and after 1972 made his living as a freelance writer. He took part in many ethnographic expeditions into distant areas of the Soviet Union and later travelled in almost all the countries of Europe. In 1990 he became the first minister of foreign affairs, when Estonia was still occupied by the Soviet Union. After a short period as ambassador to Finland (1992) he was elected President of Estonia in 1992 and re-elected in 1996 (serving until 2001).

Travel books: *Kobrade ja karakurtide jälgedes* (On the Tracks of Cobras and Karakurts, 1959), *Laeva-poisid rohelisel ookeanil* (Ship boys on the Green Ocean, 1961), *Tulemägede maale* (To the Land of Volcanoes, 1964), *Virmaliste väraval* (At the Gateway of the Northern Lights, 1974), and *Lähenevad rannad* (The Approaching Shores, 1977). Essays on prehistoric issues: *Hõbevalge* (Silverwhite, 1976), and *Hõbevalgem* (More Silverwhite, 1984); the collection of political essays *Presidendikõned* (Presidential Speeches, 1996, epilogue by C. Bildt). Meri's films on Finno-Ugric nations and their cultures have earned international acclaim: *Veelinnurahvas* (The Waterfowl, 1970), *Linnutee tuuled* (The Winds of Milky Way, 1977), *Kaleva hääled* (The Voices of Kaleva, 1986), *Toorumi pojad* (The Sons of

Toorum, 1991), and *Šamaan* (The Shaman, 1997). Meri has translated from English (Greene), French (Aymé, Bouille) and Russian (Solzhenitsyn).

Meri's erudition as a historian and his poetic inspiration created a new genre in Estonian letters, which can only partly be characterized as 'travel books' or 'essayistic writing'. With their combination of historical facts, knowledge of folklore and literary freedom, his texts themselves are journeys into the possibilities of human thinking and human fantasy. Especially with *More Silverwhite*, where he describes the voyage of Pytheas of Massalia (4th century BC) and suggests that the famous 'Ultima Thule' might, in fact, be Saaremaa, the largest Estonian island, he contributed a great deal to the preservation of the Estonian identity during the Soviet occupation. |

CORNELIUS HASSELBLATT

### Translations

- In Bulgarian: *Ha praza na poлярного сияние* (Varna 1982, transl. by Liliya Velichkova)  
 In Czech: *Pod klenbou polární záře* (Prague 1983, transl. by Vladimír Macura)  
 In Finnish: *Revontulten porteilla* (Jyväskylä 1977, transl. by Eva Lille), *Hopeanvalkea* (Jyväskylä 1983, transl. by Lille), *Kamtsatka – Tulivuorten maa* (Jyväskylä; Helsinki 1988, transl. by Lille), the collection of articles *Tulen maasta, jonka nimi on Viro* (Helsinki 1995, transl. by Juhani Salokannel)  
 In French: *Dans le silence des glaces* (Moscow 1986, transl. by Dora Sanadzé)  
 In German: *Das Baltikum – Prüfstein für die Union Europas* (Stuttgart 1993), *Botschaften und Zukunftsvisionen* (Bonn 1999, transl. by Mati Sirkel), *Es zog uns nach Kamtschatka* (Leipzig 1968, 1969); *Baltica Spezial: Lennart Meri 1929–2006. Heft 2-4 [June 2006]* (transl. by Aivo Kaidja); TLN  
 In Hungarian: *Hegyen-völgyön* (Budapest 1965, transl. by Gábor Bereczki), *Az Északi fény kapujában* (Budapest 1982, transl. by Gábor Bereczki)  
 In Latvian: *Kāvu vārtos* (Riga 1985, transl. by Tamara Vilsone)  
 In Lithuanian: *Iškant prarastos šypsenos* (Vilnius 1971, transl. from Russian by Feliksas Vaitiekūnas)  
 In Polish: *Gorać wodospady* (Warsaw 1971, transl. by Franciszek Król)  
 In Russian: *Три байдарки в зеленом океане* (Moscow 1963, transl. by Gennadi Muravin), *В поисках потерянной улыбки* (Moscow 1965, transl. by Liidia Toom), *Мост в белое безмолвие* (Moscow 1978, Tallinn 1983, 1987, transl. by Vera Ruber);  
 In addition, numerous essays and speeches have been translated into different languages.

### Criticism

Raimo Toivonoja, 'Tulivuoren jyly ja Kalevan äänet', *Yhteishyvä*, 1988, no 3, pp 11–13; Cornelius Hasselblatt, 'Ultima Thule – liegt die Lösung in Estland?', *Osteuropa*, 1985, no 3, pp 153–157; Cord Aschenbrenner, 'Der Mann, der sein

Pferd aß', *Das Sonntagsblatt*, 20.9.1996; Andreas Oplatka, *Lennart Meri – ein Leben für Estland* (Zürich 1999); Birutė Masionienė, 'Estijos Prezidentas apie kalbą ir valstybę', *Metai*, 1995, no 8/9, pp 189–190.



**Merilaas, Kersti** | EE | (maiden name Eugenie Moorberg, after 1936 Kersti Sang, \*7.12.1913 Narva, †8.3.1986 Tallinn, buried in the Vana-Pärnu Cemetery) Poet, playwright, writer of short prose and children's literature, one of the most important representatives of the poetry of romantic mood and classical form in the middle of the 20th century. She received several literary awards for her poetry and prose.

Kersti Merilaas left Tapa Gymnasium, in Lääne-Viru County, in 1932, took some odd jobs and after 1938 worked as a freelance writer in Tartu, Pärnu and Tallinn. Merilaas was married to the poet and translator August Sang.

Merilaas published the books of poetry *Maantee tuuled* (Winds on the Highway, 1938), *Rannapä-äsuke* (The Bank Swallow, 1962), *Kevadised koplid* (Paddocks in Spring, 1966), selected poetry in *Kuukressid* (Lunaria, 1969), *Poem Pärnu silgust* (A Long Poem about the Baltic Herring, 1973), and *Antud ja võetud* (Given and Taken, 1981). A major part of her work is included in *Valitud teosed I–II* (Selected Works I–II, 1986) and in *Valitud luuletused* (Selected Poems, 2003). Merilaas' texts were published in the poetry anthology *Arbujad* (Logomancers, ed. by Ants Oras, 1938); the authors of the anthology were later referred to as the Arbujad group. Collections of children's poetry: *Kallis kodu* (Dear Home, 1944), *Päikese paistel* (In the Sunshine, 1948), *Turvas* (Peat, 1950), *Veskilaul* (Song of the Windmill, 1959), *Lugu mustast ja valgest* (A Story of Black and White, 1962), *Lumest lumeni* (From Snow to Snow, 1982), and the selection *Kui vanaema noor oli* (When Grandmother Was Young, 1983). Merilaas has also written short prose,

the drama *Kaks viimast rida* (The Two Last Lines, 1973), the children's play *Pilli-Tiidu* (Tim the Piper, 1977) and librettos for operas.

Merilaas' poetry in the 1930s was based on European 19th-century romantic poetry, but was also influenced by later literature (Émile Verhaeren et al). As a romantic she considered poetry to be a means of expressing feelings; love and nature poems became prevalent in her poetry. Her literary creation was strongly humanistic and emphasised simplicity, which meant an honest feeling and a solution to contradictions. She preferred to use classical forms of fixed meter and rhyme scheme, looking for simpler and more sincere ways of expression in this aspect as well.

Merilaas' poetry after the Soviet occupation in 1940 expressed hesitations in deciding her political position; in the end she chose to support the new power. She became disappointed in the promises of the new regime after the war and she fell into political disfavour during the last years of Stalin. She wrote some texts that conformed to the canon of social realism in the 1940s and 1950s but expressed even there the theme of simple work, which was close to her heart.

The more active period of her work began during the years of the 'political thaw'. She retained the romanticism familiar from her youth, but became more critical of society. Her poetry often invited the reader to give up ideological dogmas and to trust direct and undistorted experience. This was connected to valuing everyday work and ordinary things. She often used images from nature to express sociability, especially spring motifs; this technique was widespread in Estonian poetry at the time. Nature for Merilaas was not only a source of allegory but had a value of its own.

Merilaas took a longer break from writing poetry in the second half of the 1960s and after that published her last original book of poetry, *Antud ja võetud*, in which she completely distanced herself from the official conventions of Soviet poetry and drew closer to symbolist expression, although adding to it a high degree of description. Her later poetry maintained her ethical attitude, but was joined by scepticism and resignation. Stylistic and textual associations with the work of August Sang and Debora Vaarandi arose. | MART VELSKER

#### Translations

In English: AMEP

In Esperanto: ESP



In Finnish: NR, PEN  
 In German: *Estonia*, 1986, no 2 (transl. by Cornelius Hasselblatt)  
 In Hungarian: EH, EK  
 In Latvian: CK  
 In Lithuanian: Dr  
 In Russian: *Береговая ласточка* (1965, transl. by Junna Morits, Vladimir Lifshitz, A. Golemb and Liidia Toom); AEP, AEPa, AestP, HK, SD  
 In Swedish: VSF  
 Merilaas' works has also been translated into Armenian, Georgian, Kazakh, Uzbek and other languages.

## Criticism

Hellar Grabbi, [Review of *Kuukressid*], *BA*, vol 45, no 1, 1971, p 164; Ivar Ivask, [Review of *Antud ja võetud: Luuletusi 1977–1979*], *WLT*, vol 56, no 2, 1982, p 374.



## Merķelis, Garlibs Helvigs | LV |

(German Garlieb Helwig Merkel, \*1.11.1769 Lēdurga, †9.5.1850 Katlakalna) Baltic German writer, journalist, literary critic, translator and publisher. One of the most prominent and passionate critics of serfdom in his journalistic and literary works. Although not Latvian speaking, he was one of the keenest supporters of a Romantic view about Latvian life, mythology and culture before the German invasion at the end of the 12th century.

Merkel was educated at the Riga Dome School (1776–1782, 1785–1786) and later on studied medicine at the Universities of Leipzig and Jena (1796–1797). He was awarded a PhD degree in philosophy at the University of Frankfurt at Oder (1801). Returning to Vidzeme, he worked as a private tutor and as a clerk in Riga and the countryside (1786–1796). From 1796 for 10 years he lived in Germany, and for a short period of time in Copenhagen (1797), turning mainly to journalistic and literary criticism. He published and edited a number of newspapers. During 1806–1816 he lived in Riga, being active in the area of political journalism, publishing a number of newspapers in German. In 1816 he returned to Berlin and worked

as a journalist (1816–1817) there. In 1817 he came back to Riga and published a number of periodicals, the newspaper *Provinzialblatt für Kūr-, Līv- und Estland* among them.

Merkel grew up under the strong influence of European Enlightenment philosophy. From his early youth in his literary work he criticized the repression of peasants, setting against it an idealized condition of freedom of Latvian, Estonian and Liv peasants in the legendary past. Inspired by the ideas of the Baltic German writers G.F. Stender, T.G. Hippele, J.J. Harder, having studied 13th-century chronicles as a historical basis and other sources, he compiled an extensive essay *Die Vorzeit Lieflands* (The Antiquity of Livonia, I–II, 1798–1799, Latvian translation 1906) about the Latvian and Estonian pre-Christian religion and lifestyle during the time of freedom, before the arrival of Germans and the subjugation during the 12th and 13th centuries. In 1802 a literary legend *Wanem Ymanta* (Latvian translation 1905) on the same theme was published. The most important journalistic-type work by Merkel is his essay *Die Letten vorzüglich in Lief-land am Ende des Philosophischen Jahrhunderts* (The Latvians, Mainly in Livonia, at the End of the Philosophical Century, 1796, Latvian translation 1905), where he mercilessly criticises serfdom. With this book Merkel also became popular in German literary circles, and it was recognized by J.G. Herder and K. Wieland. The book was translated into French and Danish, and in 1800 a revised edition was published in German. Merkel influenced the semantic course of both sentimentalism and later romanticism in Latvia by *Wanem Ymanta* and *Die Vorzeit Lieflands*. He was the first to study and write about Latvian history, not from the viewpoint of strangers, the Germans, but rather from that of Latvians, or more precisely, from the viewpoint of freedom as an integral right of individuals and nations. For this reason, his work had an outstandingly strong influence on the spiritual movement of Latvian national emancipation in the 19th century. | JANINA KURSĪTE

## Criticism

Deniss Hanovs, 'Garlieb Helwig Merkel: The national movement in Latvia in the 19th century – national heroes and rituals', in: Juris Urtāns (ed.), *Kultūras krustpunkti: 1. laidziens* (Riga 2004), pp 9–28; Heinrihs Strods, 'Garlieb Merkel und die lettische Ethnographie', in: Erich Donnert (ed.), *Gesellschaft und Kultur Rußlands in der 2. Hälfte des 18. Jahrhunderts, I: Soziale Bewegungen, Gesellschaftspolitik und Ideologie*

(Halle 1982); Jürgen Heeg, *Garlieb Merkel als Kritiker der livländischen Ständegesellschaft: Zur politischen Publizistik der napoleonischen Zeit in den Ostseeprovinzen Rußlands* (Frankfurt am Main 1996); Idem, 'Die letzte Bastion politischer Publizistik im Kampf gegen Napoleon: Die Zeitschriften des Journalisten Garlieb Merkel aus Livland', *Zeitschrift für Ostmitteleuropa-Forschung*, vol 45, no 2, 1996, pp 159–191; Wolfgang Albrecht, 'Merkel und Wieland – Polarisierungstendenzen der deutschsprachigen literarischen Spätaufklärung um 1800', in: Claus Altmayer and Armands Gūtmanis (eds.), *Johann Gottfried Herder und die deutschsprachige Literatur seiner Zeit in der baltischen Region* (Riga 1997), pp 321–335; Jürgen Heeg, *Publizität – Nemesis und Schutzgeist: Garlieb Merckels freimütige Publizistik in ihrer Bedeutung für den deutschen Journalismus zu Beginn des 19. Jahrhunderts* (Bielefeld 2000); Jörg Drews (ed.), 'Ich werde gewiß große Energie zeigen': *Garlieb Merkel (1769–1850) als Kämpfer, Kritiker und Projektmacher in Berlin und Riga* (Bielefeld 2000); Anele Nikogda, 'Fragmente, Skizzen, Richtsprüche: Literarische Kleinformen bei Garlieb Merkel', in: Silvija Pavidis and Thomas Taterka (eds.), *Triangulum: Germanisches Jahrbuch 2000 für Estland, Lettland und Litauen* (Riga 2000) pp 32–39; Michael Schwidtal and Armands Gūtmanis (eds.), *Das Baltikum im Spiegel der deutschen Literatur: Carl Gustav Jochmann und Garlieb Merkel* (Heidelberg 2001); Roger Bartlett, 'Nation, Revolution und Religion in der Gesellschaftskonzeption von Garlieb Merkel', in: Norbert Angermann, Michael Garleff and Wilhelm Lenz (eds.), *Ostseeprovinzen, baltische Staaten und das Nationale: Festschrift für Gert von Pistohlkors zum 70. Geburtstag* (Münster 2005), pp 147–163.



**Metsanurk, Mait** | EE | (real name Eduard Hubel \*19.11.1879 Kärkna, Tartu County, †21.8.1957 Tallinn, buried in the Forest Cemetery) Novelist, playwright and critic, whose immense body of literary work is characterised by social critical sensitivity and intense ethical searches, with influences ranging from Tolstoy to Nietzsche to the New Testament.

Mait Metsanurk was a journalist in Tallinn from 1906 to 1924 and from 1935 to 1937, and was active in many literary organisations, including the board of the Estonian Writers' Union from 1922 to 1937 and was repeatedly elected its chairman. He was also well known as a level-headed critic.

He was thrown out of the Writers' Union during the Stalinist repressions in 1950 and earned his living as a night watchman, translated Russian literature (Maksim Gorky, Sergei Sergeyev-Tsensky) and rewrote his earlier works. *Valitud teosed* (Selected Works) in five volumes was published from 1957 to 1980.

Having begun with the moral critical short stories and novels *Isamaa õilmed* ('The Blossoms of the Fatherland, 1908), *Vahesaare Villem* (Villem from Vahesaare Farm, 1909), *Jumalalapsed* (God's Children, 1910), and *Orjad* (The Slaves, 1912), Metsanurk became a psychologically, socially and ethically sensitive writer of ideas, who analysed the problems of dignity and submissiveness, conscience and many-directional searches for the truth, and national psychology both in the villages of his time, in the masterful short story *Toho-oja Anton* (Anton from Toho-oja, 1916) and in the novels *Taavet Soovere elu ja surm* (The Life and Death of Taavet Soovere, 1922), *Valge pilv* (The White Cloud, 1925), *Punane tuul* (The Red Wind, 1928), and *Soosaare* (1936), and in the city environment in *Ennäe inimest!* (Behold the Man!, 1918), and *Fr. Arraste & Pojad* (F. Arraste & Sons, 1930). His diary novels are *Jäljetu haud* (The Unmarked Grave, 1926), a confession of a revolutionary, and *Kutsutud ja seatud* (The Selected and the Ordained, 1937), depicting a minister's life coming to a dead end. One of the masterpieces of the closer-to-life movement and the group *Kirjanduslik Orbiit* (Literary Orbit) was Metsanurk's book of short stories *Elu murrab sisse* (Life Breaks In, 1931). His plays, the expressionist *Kindrali poeg* (The General's Son, 1925), the satirical *Vagade elu* (The Life of the Devout, 1923), *Mässuvaim ehk Agulirahvas läheb ajalukku* (The Spirit of Revolt, or The People of the Outskirts Go Down in History, 1931), and *Haljal oksal* (Successful in Life, 1932), the cultural-historical chronicle play *C.R. Jakobson* (1935) and others, were staged and published during his time. Metsanurk's most famous work is his historical novel about the Estonian fight for freedom in the 13th century, *Ümera jõel* (On the River Ümera, 1934), which started an entire school of literature. *Tuli tuha all* (Fire under the Ashes, 1939) describes the famine at the end of the 17th century. Some notable works from his later period are a couple of short stories that present a satire on the new Soviet times (1942 to 1943) and a book of memoirs *Tee algul* (At the Beginning of the Journey, 1946).



H. Raudsepp published the monograph *Mait Metsanurk ja tema aeg* (Mait Metsanurk and His Times) in 1929.

The most important part of Metsanurk's large and varied literary production is formed by his novels. He was the initiator of the problem novel in Estonian literature and the reviver of realist historical novels, basing them on fresh publications of Estonian historical research. His passionate characters, who dedicate themselves to their goals and often suffer in crises involving the choice of ideals, animate the chronicle of their time and rise above it in some mental dimension. *Ümera jõel* is definitely a part of the Estonian novel canon and it has been published in many editions. | LEHTE TAVEL

#### Translations

In Finnish: *Mägisten nuori päällikkö* (Jyväskylä; Helsinki 1936, transl. by Elsa Enäjärvi-Haavio)

In French: ACE

In Hungarian: *Beront az élet* (Gyoma 1933, transl. by Bán Aladár); AEK

In Latvian: *Uz zaļa zara* (Riga 1932, transl. by Elina Zālite), *Imeras kauja* (Riga 1939, transl. by Jānis Žīgurs), *Aicināts un izredzēts* (Riga 1940, transl. by Zālite)

In Russian: *Без бога* (Leningrad 1925), *Красный ветер* (Tallinn 1959, 1979, Moscow 1960, transl. by V. Bergman, foreword by Rudolf Sirge); ESIP



#### Mieželaitis, Eduardas | LT | (\*3.10.1919

Kareiviškis, Pakruojis region; †6.6.1997 Vilnius)  
Poet and translator. A representative of the official literature of the Soviet period, awarded the Lenin Prize (for his poem 'Man' in 1962), he echoed the political and cultural ideology of the time, yet simultaneously attempted to modernise Lithuanian poetry.

Mieželaitis' first poems were published in the literary paper of his gymnasium in 1935, and in an illegally published almanac (during his school years, he joined the underground Komsomol organisation). In 1939 he started law studies at

Kaunas University, and continued them in Vilnius. During World War II he lived in Russia as a war correspondent in the Soviet army's Lithuanian division. Later, he occupied important positions: secretary of the Komsomol Central Committee, then, in 1959–1970, chairman of the Writers' Union of the Lithuanian SSR, a member of the Central Committee of the Lithuanian Communist Party, a deputy of the Supreme Council of the USSR, and a vice-chairman of the Presidium of the Supreme Council of the Lithuanian SSR.

Mieželaitis tried various genres: poetry, poetic polemical writing (approaching the essay), verse fairy tales for children, diaries, letters, autobiographical studies, anniversary articles, stylised folk songs, cycles, short verse, ballads, sonnets, miniatures, etc. He published several books of poetry: *Lyrika* (Lyrical Poetry, 1943), *Tėviškės vėjas* (The Wind of the Homeland, 1946), *Pakilusi žemė* (The Raised Land, 1951), *Broliška poema* (The Fraternal Poem, 1954), *Svetimi akmenys* (Alien Stones, 1957), *Žvaigždžių papėdė* (The Foot of the Stars, 1959; this collection includes the cycle *Man*, which was published as a separate book in Russian in 1961, and in Lithuanian in 1962), *Horizontalai* (Horizons, 1970), *Postskriptumai* (The Postscripts, 1986), *Gnomos* (1987), *Laida* (Sunset, 1992), *Consonetai Helenai* (Consonnets to Helena, 1994), *Saulės vėjas* (The Wind of the Sun, 1995), *Mitai* (The Myths, 1996), *Mažoji lyra* (The Small Harp, 1999) and others; and the poetic polemical writing *Saulė gintare* (The Sun in Amber, 1961), *Duona ir žodis* (Bread and the Word, 1965), *Čia Lietuva* (Here is Lithuania, 1968). Aiming at 'a synthesis of poetic forms', he wrote six large books of 'poetic anti-commentaries': *Lyriniai etiudai* (Lyrical Etudes, 1964), *Antakalnio barokas* (The Baroque of Antakalnis, 1971) and others, composed of poems, travel notes, creative diaries, reflections, interpretations, etc.; works for children *Kastantas muzikantas* (Kastantas the Musician, 1948), *Zuikis puikis* (The Bigheaded Hare, 1949), and others. A large selection of his work, *Mano lyra* (My Harp) was published in 1979; his collected works in 11 volumes were published in 1974–1984, and in eight volumes in 1982–1985. The autobiographical essay *Nereikalingas žmogus. Akcentai* (The Superfluous Person. Accents) was published posthumously in 2003. He translated works by Samuil Marshak, Pushkin, Lermontov, Mayakovsky, Taras Shevchenko, Adam Mickiewicz and other poets.

Mieželaitis' first works are written in the neo-romantic style: open sentimentality, melodious intonations, the stylisation of folk songs, and, next to that, social issues interpreted in a romantic manner. Later themes in his poetry echo Soviet ideology of the period: declarative descriptions of construction sites, the friendship of peoples, the achievements of collective farms. In the poem *Man*, which was written not without the influence of Walt Whitman, Mieželaitis constructed the image of a man of a majestic pose and optimistic outlook, with a hyperbolised power to rule the world, vitality and activity (the work was illustrated by the outstanding Lithuanian artist Stasys Krasauskas). Abstract lexis, pathos and a manifest style, contrasts of oppositions and an omniscient tone are characteristic of this work. At the same time, Mieželaitis, to whom the Lenin Prize opened relatively broader creative freedom, tried to overcome the uniformity of postwar poetry, to expand the literature of socialist realism with experiments in form, versification and rhythm. He improvised with the elements of Futurism and Imagism, and engaged in verbal games. Links with art and music, associative metaphors, allusions to myths, and intellectual reflections are abundant; visual aspects of everyday life, a reportage narrative, allegories and symbols, prose inserts and lyrical reflections intertwine in the manner of a collage. Mieželaitis' books of publicist-essay writing are significant, especially *Čia Lietuva*, in which he dwells upon 19th–20th century cultural figures in Lithuania. Numerous writings reflect his travel impressions (as a privileged person, Mieželaitis enjoyed more opportunities to travel abroad: he visited the Caucasus, Europe, India, Poland, Germany, the USA, France, Italy, Brazil, Bolivia, Yugoslavia and other countries). The writing of his later years is dominated by a depressive mood, and the feeling of being redundant.

| LORETA JAKONYTĖ

### Translations

In Belarusian: BZG, LSP(1)

In Bulgarian: *Моята Итака* = *Mano Itaké* (Sofia 1982, transl. by Ivan Troyansky); '100ShSL

In Czech: *Kontrapunkt* (Prague 1975, transl. by Vojtěch Gaja and Jaroslav Kabiček, introd. by Radegast Parolek), *Ikarův stín* (Prague 1986, comp. by Kabiček and Parolek, transl. by Kabiček, introd. by Parolek); SJ

In English: *Cardiogram* (Moscow 1978, transl. by Dorian Rotenberg), *Kastantas and the Birds* (Vilnius 1978, transl. by Peter Tempest); AL, '50SP, GMD, LPB

In Estonian: *Inimene* (Tallinn 1963, transl. by Harald Rajamets and Mihkel Loodus)

In French: *Europe*, no 763/764, 1992 (transl. by Ugnė Karvelis)

In German: *Der Mensch* (Berlin 1967, transl. by Heinz Czechowski), *Denn ich bin die Brücke* (Berlin 1967, Vilnius '1980, transl. by Annemarie Bostroem, Heinz Czechowski and Günther Deicke); LL, LPAZJ

In Hungarian: *Sóvárosi levelek: Metafizikus mese* (Csíkszereda 2005, transl. by Bán Péter); 'CO

In Italian: 'RCO

In Latvian: *Lirika* (Riga 1958, introd. by Valija Brutāne, transl. by Brutāne, Vizma Belševiza, Mirdza Ķempe et al.), *Cilvēks* (Riga 1964, transl. by Bruno Saulītis); 'BR, 'PTD, VJ; *Karogs*, 1979, no 11 (transl. by Andris Vējāns)

In Norwegian: PFL

In Polish: *Człowiek* (Warsaw 1964, Kaunas '1986, transl. by Matylda Stempkowska), *Poezje wybrane* (Warsaw 1971, comp. by A. Lau-Gniadowska), *Jesienna róża* (Łódź 1976, transl. by Anastazja and Zygmunt Stoberski), *Wiersze* (Warsaw 1985, comp. by Zygmunt Stoberski); 'APR, TGMLC

In Russian: *Человек* (Vilnius 1962), *Кардиограмма* (Moscow 1963, ed. by Boris Slutsky), *Авиационный* (Moscow 1966), *Собрание сочинений в 3-х томах* (Moscow 1977–1979, comp. by Bella Zaleskaya, introd. by Vladimir Ognev), *Пантомима* (Moscow 1980, transl. by L. Shereshevsky), *Стихотворения* (Moscow 1984), *Зелёный пиджак* (Moscow 1991, transl. by Yury Kobrin), *Чаши судьбы* (Moscow 1994, transl. by Mikhail Dvinsky, Leonid Mil, Feliks Fikhman and Danguolė Žalytė); KobP

In Serbian: ALP20

In Slovak: *Lyrické etudy* (Bratislava 1973, transl. from Russian by Ondrej Marušák and Ján Turan), *Nočné motýle* (Bratislava 1975, transl. by Marušák)

In Ukrainian: *Людина* (Kyiv 1963, transl. by Valentin Bichko); LRP, PZN

The poem *Man* was published in over thirty languages. As separate books, in the periodical press or in anthologies, his works also have been published in Abkhaz, Albanian, Armenian, Avarian, Azerbaijani, Balkar, Buryat, Chechen, Chuvash, Esperanto, Georgian, Spanish, Yakut, Kabardin, Karakalpak, Kazakh, Macedonian, Moldavian, Mongol, Osetin, Persian, Sorbian, Finnish, Tadjik, Tartar, Turkmenian, Udmurtian, Uzbek, Yiddish.

### Criticism

Rimvydas Šilbajoris, [Review of *Monodrama*], *WLT*, vol 52, no 1, 1978, p 153; 'Whither the Man?' [an interview], *Moscow News*, 24.7.1983; Algis Kalėda, *Echoes of the Years* (Vilnius 1988), pp 22–25; Jan Peter Locher, 'Nominale Determination und Basis-Focus-Gliederung. Probleme der Umsetzung vom Litauischen ins Deutsche. Texte von Mieželaitis, Bložė und Patackas', *Cahiers Ferdinand de Saussure*, no 41, 1987, pp 127–144; 'Intervija ar "Cilvēka" autoru' [an interview], *Rīgas Balss*, 12.2.1969; Andris Vējāns, *Savas lakstīgalas meklētāji* (Riga 1969), pp 52–73; Jonas Lankutis, *Eduardo Mieželaičio poezija* (Vilnius 1965), Vitas Arelška, *Eduardo Mieželaičio poezija* (Vilnius 1971, '1984); Idem, 'Lirika Eduardasa Mieželaičisa', *Poezija*, 1980, no 4, pp 65–67; Александр Макаров, *Эдуардас Межелайтис* (Moscow 1966), Феликс Бахчиния, *Звездная исповедь: Очерк жизни и творчества Эдуардаса Межелайтиса* (Vilnius 1989), Idem, *Поэтическое притяжение: Армения в творчестве Эдуардаса Межелайтиса* (Vilnius 1995).





**Mihkelson, Ene | EE |** (\*21.10.1944 Imavere Parish, Viljandi County) Poet and prose writer, important modernist poet of the end of the 20th century and author of several profound novels dealing with problems of the identity and the past of Estonians. She has received several prizes for her poetry and novels; in 2006 she was awarded Herder Prize.

Mihkelson graduated from Tartu University in 1968 as an Estonian philologist, from 1968 to 1969 she worked as a teacher, from 1969 to 1979 she worked as a researcher in the Estonian Literary Museum in Tartu, and since then has been active as a freelance writer.

Her first poems were published in the 1960s and her first critical works in 1973. Her first book of poems, *Selle talve laused* (Sentences of this Winter), did not appear until 1978. It was followed by *Ring ja nelinurk* (Circle and Square, 1979), *Algolekud* (Primal States of Being, 1980), *Tuhased tiivad* (Wings in Ashes, 1982), *Igiliikuja* (Perpetually Moving, 1985), *Tulek on su saatust* (Your Fate is the Coming, 1987), *Elujoonis* (The Pattern of Life, 1989), *Võimalus õunast loobuda* (A Chance to Refuse the Apple, 1990), *Hüüdja hääl* (The Voice of One Crying, 1993), *Pidevus neelab üht nuga* (Continuity is Swallowing a Knife, 1997). Two books of selected poems: *Kaalud ei kõnele* (Scales Do Not Speak, 2000) and *Uroboros* (2004). Ene Mihkelson's novels are *Matsi põhi* (Base of Matsi, 1983), *Kuju keset väljakut* (A Statue in the Middle of a Square, 1983), *Korter* (Apartment, 1985), *Nime vaev* (The Torment of a Name, 1994), *Ahasveeruse uni* (The Sleep of Ahasuerus, 2001), *Katkuhaud* (The Grave of Plague, 2007). Among Mihkelson's works are also the collection of short stories *Surma sünnipäev* (Death's Birthday, 1996) and the selection of essays and scientific studies *Kirjanduse seletusi* (Explanations of Literature, 1986).

The core of Mihkelson's works is the riddle of personal identity, both on an individual and on a

social level. The poems often deal with the sense of the unavoidability of the past in the present, and the certain fatality of existence, in a concrete rather than abstract sense. Mihkelson's poems are written in dense free verse, often close to the intonations of everyday speech. In later collections her poems take on strengthened rhythmic impulses. In the context of Estonian poetry, the rationally calm, but strongly associative and passionate, style of Mihkelson is unique. Her usage of allusion and inter-textuality is firm, but very delicate. A peculiar feature of her poems is breaking up the poems in two ways simultaneously, into verses and into sentences, marked only by capital letters (her texts have no punctuation); this feature creates a complex set of different simultaneous intonational possibilities in one text.

The main themes of her novels are the severance of the identity of Estonians after the war and attempts to rediscover the deeper continuity of identity, which is often condemned partly to fail, the intervention of social and political rules into personal self-knowledge, and the forced (and then unconsciously accepted) forgetfulness of past relationships and of natural sources of self-creation. *Nime vaev* observes the events during the restoration of Estonian independence against the backdrop of past torments; the novel seems to ask if and how a nation can live with 'right names' without forgetting the past of 'false names'. The problems are dealt with in a deeply personal form, in the mode of inner monologue, doubts and questioning. *Ahasveeruse uni* is a capacious and intense novel, where the main character searches for the truth about her father, who died in a battle as a forest-brother. In recounting the events, she collides with the unwillingness of other people (and sometimes of herself) to remember painful things, an avoidance necessary in order to maintain individual completeness, which is built up of both truth and lies. The novel moves in deeper strata of the collective consciousness of guilt and tribulation and is one of the grandest and deepest Estonian novels of recent years. *Katkuhaud* continues the same themes in more reader-friendly style. Mihkelson often uses dreams and changes of the narrative focus in her novels to mark the uncertainty and dispersion of the truth of identity. | AARE PILV

## Translations

In Dutch: WW

In English: OWH, SC, VN; *ELM*, no 10, 2000 (transl. by Jüri Talvet and Harvey L. Hix)

In French: *Estuaries* [Luxembourg], no 23, 1994 (transl. by Antoine Chalvin)

In Hungarian: EH

In Galician: VN

In German: FK, LNN, TLN; *Estonia*, 1995, no 2 (transl. by Gisbert Jänicke), *Lichtungen*, no 95, 2003 (transl. by Jänicke)

In Russian: AEP, AEPa, NEN; *Pađyza*, 1986, no 5 (transl. by Mikhail Korol), *Pađyza*, 1989, no 3 (transl. by Valery Kalabugin), *Pađyza*, 1994, no 11 (transl. by Boris Tuch), *Pađyza*, 1998, no 3 (transl. by Yelena Salkova)

In Swedish: EB2

Her poetry has also been translated into Finnish, Moldavian and Polish.

## Criticism

Rutt Hinrikus, 'Estonian Biography in the Contemporary Estonian Literature', in: *Naujos idėjos ir formos Baltijos šalių literatūroje* (Vilnius 1999), pp 111–119; Janika Kronberg, 'Ene Mihkelson: Naming the Things of the World', *ELM*, no 10, 2000, pp 23–26; Rutt Hinrikus and Janika Kronberg, [Review of 'Scales Do Not Speak'], *ELM*, no 13, 2001, pp 37–39; Idem, [Review of 'The Sleep of Ahasuerus'], *ELM*, no 14, 2002, pp 43–44; Aare Pilv and Berk Vaher, [Review of *Uroboros*], *ELM*, no 20, 2005, pp 57–58; Tiina Kirss, 'Falling into history: Postcolonialism and fin-de-siècle in Ene Mihkelson's *Nime vaev*', *Interlitteraria*, no 5, 2000, pp 131–151; Tiina Kirss, 'On weighing the past: Vergangenheitsbewältigung and the prose of Ene Mihkelson and Christa Wolf', *Interlitteraria*, no 10, 2005, pp 196–216; Eva Rein, 'A comparative study of Joy Kogawa's *Obasan* and Ene Mihkelson's *Ahasveeruse uni* in the light of trauma theory', *Ibid.*, pp 217–229; Tiina Kirss, 'Interstitial histories: Ene Mihkelson's Labor of naming', in: Violeta Kelertas (ed.), *Baltic postcolonialism* (Amsterdam; New York 2006), pp 387–407; Gisbert Jänicke, 'Schreiben ist ein Abenteuer in der Sprache', *Estonia*, 1995, no 2, pp 36–39; Beate Biehl, 'Zeit und Raum in Ene Mihkelsons Deemonite demokraatia', *Acta Baltica*, no 34, 1996, pp 273–278.



**Mikelinskas, Jonas** | LT | (\*6.5.1922 Žadeikėliai, Pasvalys region) A prose and polemical writer who has developed psychologism in Lithuanian prose. A laureate of the Lithuanian National Prize (2002) and other awards.

Mikelinskas was recruited for labour in Germany from Pasvalys gymnasium (1942–1943); in 1952 he graduated from Vilnius University, where he studied the French language and literature, worked as a teacher in small towns, and as an inspector for the Ministry of Education (1953–1962). He was also a prose adviser at the Lithuanian Writers' Union, and from the 1970s fully devoted himself to writing.

He has published the short story collections *Senis po laikrodžiu* (The Old Man Under a Clock, 1960), *Šiltos rankos* (Warm Hands, 1962), *Pažinai tu jį?* (Did you Know him? 1963), *Žiupsnis smėlio* (A Pinch of Sand, 1965), *Paskutinė korta* (The Last Card, 1993), the collections of short stories and miniatures *Nepalaidotos dienos* (Unburied Days, 1985) and *Žmogaus esmė* (The Human Essence, 2001), the books of long short stories *Lakštingala – pilkas paukštis* (The Nightingale is Grey, 1969), *Anonimas* (The Anonym, 1976) and *Laukinė obelis* (The Crab Apple Tree, 1980), the selections *Rugpjūčio naktį* (On an August Night, 1971), *Žiupsnis smėlio* (A Pinch of Sand, 1982), the novels *Vandens nešėja* (The Water Carrier, 1964), *O laikrodis eina* (And the Clock is Ticking, 1966), *Genys yra margas* (The Woodpecker is Colourful, 1976), *Už horizonto – laisvė* (Freedom Beyond the Horizon, 1978), *Juodųjų eglėių šalis* (The Land of Black Firs, 1988), *Kur lygūs laukai* (Where the Fields Are Flat; part 1 *Duonos keliu* [Along the Road of Bread] 1981, part 2 *Vilties ir nevilties keliu* [Along the Road of Hope and Despair], 1990), *Nepagirtas tarp moterų* (Not Blessed Among Women, 1993), *Nors nešvietė laimėjimo viltis* (Although the Hope of Winning was not Gleaming, 1994), *Čia ir dabar* (Here and Now, 2006), the book for children *Ir vėl mažasis* (The Little One Again, 1962), and the collections of criticism and polemical writing *Kelionė į Delfus* (The Journey to Delphi, 1994), *Žmogus ir jo legenda: Apmąstymai apie kūrybą ir kūrėjus* (Man and his Legend: Reflections on Creation and Creators, 2002), *Kada Kodėl taps Todėl?* (When Will Why Turn into Because? 2004), *Kodėl yra taip, kaip yra* (Why it Is as it Is, 2006). His works in five volumes were published in 1982–1986.

Mikelinskas' pedagogical experience determined the themes of young people, school and the teacher early in his creative career. The standards set for prose at the time demanded active personages; meanwhile, the essence of Mikelinskas' consisted in



silent self-observation and the feeling of existential loneliness. His reflective hero encouraged the formation of the Lithuanian novel of the inner monologue. Short stories in a graceful form are distinguished by the author's attention to personal autonomy, the flow of daily life and the functionality of artistic detail. The long short story *Trys dienos, trys naktys* (Three Days, Three Nights, 1968), which is structured as the notes of a school inspector visiting in the times of Khrushchev's 'thaw', marked a border in Mikelinskas' creative path. High Communist Party officials blamed the writer for the denigration of reality (for the first time in the Soviet period a priest was shown in a positive light), dismissed him from his position as advisor to young writers, and for seven years his works were not published. The writer did not repent in public, lived on the remote farmstead of his parents, and wrote his best works of a self-analytical trend: the long short stories *Anonimas*, *Laukinė obelis* and the novel *Genys yra margas*. They are influenced by existentialist philosophy, delve into the world of the personages' subconscious, intuition, sensations, images, and persistent psychic states. Mikelinskas is one of the first Lithuanian writers to successfully exploit the psychoanalytical aspect of dreams. The subjectivity of his prose unsettled the notion of the unified and controlled individual in the Soviet period, and expanded the borders of the possibilities of prose. The hero of his novels and long short stories is usually an intellectual going through a strong inner collision, analysing the issues of moral choice, freedom and necessity, compromise, the loss of honour and suicide. Mikelinskas' discontent with measured truth, the defence of his principles and moral pathos made him something of a 'quixotic' personality, who often fell out of favour with the censors. The novel *Už horizonto – laisvė*, which is saturated with memoir-like authenticity and containing the outlines of the images of labour in the Reich, received some criticism. The novel *Juodųjų egliš šalis* was published 25 years after it had been written, because the writer treated the postwar resistance to the Soviet occupation much more openly, and created an atmosphere of fear and anxiety (it is the only work in Lithuanian prose from the Soviet period that was written 'for the drawer'). His later works on the theme of resistance, as well as other works of fiction, lacked this suggestivity. Mikelinskas' large two-part novel

*Kur lygūs laukai* was a not very successful attempt to restore the genre of the epic popular in the Soviet period: it is too extensive and too ramified. It depicts the daily life in the country and in the city, the lives of several families in the first half of the 20th century when the ideological and social regime changed cruelly several times. In recent years, Mikelinskas has been active as a passionate polemical writer ready to face issues and taking an unequivocal position. He has written one of the most discerning articles on *homo sovieticus*. The book of polemical writing *Kada Kodėl taps Todel?*, touching upon the role of the Jews in the history of Lithuania and on the Holocaust, raised quite heated discussions in public. | JURATÉ SPRINDYTE

### Translations

In Bulgarian: LITR

In Czech: *A hodiny jdou* (Prague 1973, transl. by Vojtěch Gaja)

In English: 'GW

In Estonian: *Kirju on rähn...* (Tallinn 1984, transl. by Ilmar Vananurm)

In Finnish: TP, PS

In German: *Und die Uhr geht weiter* (Berlin; Weimar 1969, transl. by L. Remane); FHKG, SO, WGML; *Heimatgruss*, 2003 (transl. by Alfred Franzkeit)

In Latvian: *Bet pulkstenis iet* (Riga 1969, transl. by Alfons Sukovskis); TKME

In Polish: KINL

In Russian: *Горсть песка* (Vilnius 1968, transl. by E. Malcas and I. Kaplanas), *Мы – люди!; А часы идут* (Moscow 1969, transl. by B. Zaleskaya and I. Kaplanas, introd. by Y. Vetrova), *He поле перейти...* (Moscow 1979, transl. by Virgilijus Čepaitis), *Средь ровных полей*, vol 1: *Тропюю хлеба* (Vilnius 1984, transl. by Čepaitis), *Звездная пыль* (Moscow 1988, transl. by Čepaitis), *Страна черных елей* (Moscow 1991, transl. by Zaleskaya and G. Gerasimov); LRA, OSh, SBLR

In Serbian: AKPL

In Slovak: JB

In Ukrainian: LRO

His short stories has also been translated into Hungarian, Mongolian, Sorbian.

### Criticism

Vytautas Kubilius, 'Jonas Mikelinskas – ein Schriftsteller der Wahrheit', *AA*, vol 10, 2002, pp 63–67; 'Nüsuone vest-lus Baltimaade kaasaegsest...' [an interview], *Sirp ja Vasar*, 23.2.1968; Alfons Sukovskis, 'Jonas Mikelinskam – 60', *Karogs*, 1982, no 5, p 188.



**Miliauskaitė, Nijolė** | LT | (\*23.1.1950 Keturvalakiai, Vilkaviškis region, † 25.3.2002 Druskininkai, buried in Vilnius) Minimalist poet, laureate of the Lithuanian National Prize (2002) and other awards.

Published poetry collections: *Uršulės S. portretas* (A Portrait of Uršulė S., 1985), *Namai, kuriuose negyvensim* (A House we will Never Live in, 1988), *Uždraustas įėjti kambarys* (A Room Forbidden to Enter, 1995); the selection *Sielos labirintas* (The Maze of the Soul), containing a selection of her latest poetry, was published in 1999.

In the context of Lithuanian poetry, Miliauskaitė's verse stands out in its laconic and prosaic style. Longing for home, the search for identity and the fragile beauty of the world are the central themes of her poetry. There is no sentimentality when she speaks of painful personal issues: her childhood spent in an orphanage, loneliness, her longing for a real home. She simply gives a snippet of a story (an orphanage girl afraid to enter the teachers' room), a portrait, a part of a landscape, or some detail of everyday life, often without any metaphors or figurative meanings. However, the finale of the poem where the speaker sets out her emotional relationship with the described fragment of reality turns the whole poem into a metaphor for longing, pain and the effort to understand another person (inter-subjective intent is very important in her work). In fact, her lyrics resemble Oriental poetry, the foundation of which is opening up to reality. In her late poetry, there appear motifs of Oriental cultures and religions (Buddhism and Hinduism) and direct links with Oriental poetics. | DALIA

SATKAUSKYTĖ

#### Translations

In Belarusian: LPa

In Bulgarian: ASLP

In English: *Silk* (Klaipėda 2002, transl. by Jonas Zdanys); 5LWP, 4PL, GA, LIHOW, RA; *Lituanus*, vol 46, no 2, 2000 (transl. by Gražina M. Slavėnas), *DB*, vol 2, no 4, 2002 (transl. by Laima Sruoginis)

In Finnish: RJ

In French: 7PL, VPLA; *La Crouquant*, no 22, 1997 (transl. by Ugnė Karvelis)

In Georgian: TLP

In German: VLP

In Italian: MPLSN(2), QSNE

In Latvian: *Karogs*, 2004, no 7 (transl. by Pēters Brūveris)

In Polish: GNO, SM; *Borussia*, 1992, no 1 (transl. by Mieczysław Jackiewicz), *Lithuania*, 1995, no 3; 1997, no 3/4; 1998, no 3; 1999, no 1/2; 2001, no 1 (transl. by Danuta Brodowska), *TygK*, 1999, no 10/12 (transl. by Jagoda Rogoża); *Lithuania*, 2001, no 3/4 (transl. by Tadeusz Chróścielewski); *DekL*, 2005, no 2 (transl. by Zuzanna Mrozikowa)

In Russian: *Вильнюс*, 1994, no 2 (transl. by Georgy Yefremov)

In Slovenian: ASLK

In Spanish: *Prohibido entrar* (Ferrol 2003, transl. and introd. by Birutė Ciplijauskaitė); *VEES*; *Salina*, no 16, 2002 (transl. by Ciplijauskaitė)

In Swedish: *Själsens labyrint* (Tollarp 2003, transl. by Anna Harrison; afterword by Marijus Šidlauskas); *BDLH*, LD

In Ukrainian: NK

#### Criticism

Jonas Zdanys, 'The Poets of Druskininkai', *WLT*, vol 72, no 2, 1998, pp 241–252; Donata Mitaitė, 'Two Voices of Lithuanian Poetry: Nijolė Miliauskaitė and Tomas Venclova', *Ibid.*, pp 263–268; Laima Sruoginis, 'Time to Transplant. In Memory of Nijolė Miliauskaitė', *VilniusR*, no 14, 2003, pp 59–69; Audinga Peluritytė, 'On Objects in the Poetry of Wisława Szymborska and Nijolė Miliauskaitė', *Res Balticae*, no 10, 2005, pp 141–173.



**Miškinis, Antanas** | LT | (\*11.2.1905 Juknėnai, Utena region, †16.12.1983 Vilnius) Poet, prose and polemic writer, translator; one of the most important representatives of modern Lithuanian neo-romanticism.

In 1934, Miškinis graduated from the Faculty of the Humanities at Vytautas Magnus University; in 1932–1942 he worked as a teacher, in 1936–1940 he headed literary programmes at Kaunas radio. He joined the anti-Soviet resistance, was arrested in 1948 and imprisoned in camps in Mordovia, Olzheras and Omsk. Miškinis returned to Lithuania in 1956.



During the period of independent Lithuania, he published the poetry collections *Balta paukštė* (A White Bird, 1928), *Varnos prie plento* (Crows by the Highway, 1935) and the book of poems *Keturi miestai* (The Four Cities, 1938); after the war, the poetry collections *Eilėraščiai* (Poems, 1960), *Arti prie žemės* (Close to the Earth, 1965), *Dienoraštis* (A Diary, 1972), and *Klevai prie kelio* (Maples by the Road, 1982), the narrative poem *Svajonės ir maištas* (Dreams and the Revolt, 1967), the book of memoirs about his native village *Žaliaduonių gegužė* (The Žaliaduonis Cuckoo, 1977). The cycle *Psalmės* (The Psalms), which he had written in exile, was published in 1989. Two volumes of his selected poetry were published in 1970, and selected works in 1991–1997. Miškinis translated Whitman's *The Leaves of Grass* (1959), Shakespeare's *Midsummer Night Dream*, *The Twelfth Night*, *Tempest*, also some poetry by Lermontov, Pushkin, Juliusz Słowacki, Władysław Broniewski, Julian Tuwim and Hirsh Osherovich.

Miškinis was a poet of a modern neo-romantic style whose aim was to achieve harmony between the traditional Lithuanian lyric and Western modernism: to merge the melodious experience with avant-garde rhetoric, to bring the poetic language closer to the spoken one, and to supplement the leaning towards folklore with a refined literary culture. In the multi-layered composition of his verse, the sound of a folk song, the personages (father, mother, brother, sister), the village space (a rue garden, a rye field), dialect forms and minor intonations are tempered with elements of futurism and expressionism. The intimate elegiac speaking in melodious quatrains is punctuated by a hopping avant-garde rhythm, ingenious alliteration, and experiments in phonics and rhyme. The lyrical subject heightens the intersections of the romantic feeling and everyday life, collisions of the rural and the urban identity. The themes of the fragility of life, the flow of time and finished love are reflected in the manner of the ballad; yet, at the same time, the discrepancies between human longings and reality are enveloped in emotional many-shaded (self)irony (bitterness, disappointment and derision). *Psalmės*, which was written in prisons and camps on patches of cement sacks and on birch bark, is acclaimed by critics as the peak of his neo-romantic poetry, and one of the strongest literary works of the Lithuanian resistance. The books published during the Soviet period manifest the ideological restrictions

on culture at the time: the poet forces optimism, writes on revolutionary themes, delves into nature poetry or rewrites earlier works. Only in the collection *Dienoraštis*, which was published in the 1970s, did he return to the neo-romantic worldview and poetics. *Žaliaduonių gegužė* is pervaded by a light and cosy atmosphere, and speaks of the coexistence of villages, neighbours and nations; here, the writer creates a colourful portrait of a villager, while real events and documentary facts intertwine with ethnographic descriptions and popular jokes. | LORETA JAKONYTE

### Translations

In Belarusian: LSP(1)

In Czech: SJ

In Dutch: ESHGH

In English: AL, GA, LPB; *Viltius*, Winter 1995 and Summer 1996 (transl. with introd. by Algis Tomas Geniušas)

In Esperanto: ELP

In Estonian: *Looming*, 1990, no 8 (transl. by Valeria Villandi)

In German: LPAZJ

In Hungarian: LK

In Italian: CLDS

In Polish: APL, PG, WNPL

In Russian: ALSP, JP; *LTLit*, 1980, no 1 (transl. by Yury Kobrin), *Вильнюс*, 1989, no 12 (transl. by Vitaly Asovsky)

In Serbian: ALP20

In Ukrainian: LRP, PZN

His poems also have been translated into Georgian and Moldavian.

### Criticism

Vytautas Rubavičius, 'The Zone of Creation: Modernist Lithuanian Poetry', *Vilnius*, Winter 1997, pp 5–16; Idem, 'A Soviet Experience of Our Own: Comprehension and the Surrounding Silence, in: Violeta Kelertas (ed.), *Baltic Postcolonialism* (Amsterdam; New York, NY 2006), pp 83–104; Vytautas Kubilius, *Literatur in Freiheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 60–63; Rita Tūtlytė, *Antanas Miškinis* (Vilnius 1997).



**Mūs, Roberts** | LV | (real name Roberts Avens, \*14.1.1923 Gaļāni parish, the present Rēzekne region, †4.1.2006 Riga) Prominent

Latvian postwar modernist poet, essayist, philosopher, and recipient of the Order of Three Stars (2003).

He graduated from the Riga First State Gymnasium in 1942. After graduation he was conscripted into the German army (the Latvian Legion) and sent to a translators' school. After the war he remained in exile and studied at the University of Würzburg in Germany, the Baltic University in Pinneberg, and the University of Leuven, Belgium. In 1953 he graduated from the Faculty of Journalism of the University of Brussels. He has a PhD in theology from the Fordham University, USA. During 1963–1987 he was a professor at Iona College, New Rochelle, NY.

Mūks is the author of books of poetry, *Nāve un Otto* (Death and Otto, 1968), *Krokodīls un es* (A Crocodile and I, 1984), *Kad vairs nav govju* (When There are No More Cows, 1989), *Kali juga* (1990), *Aizgājis pie čūskām uzlabot veselību* (Gone to the Snakes to Improve his Health, 1994), and a book of essays and poems, *Kad Dievs aizgājis atvaļinājumā* (When God is on Vacation, 2002). He is the author of more than 20 essay and philosophical books, the most significant of which are *Mīts un iztēle, esejas* (Myth and Imagination. Essays, 1991), *Kas ir meditācija* (What is Meditation, 1993), *Reliģija un misticisms* (Religion and Mysticism, 1994), *Dieva Pērtiņa zīmē* (Under the Sign of God's Monkey, 1996), *Kosmiskais narciss* (Cosmic Narcissism, 1997), *Ceļā uz Rietumu nirvānu – caur Latviju* (On the Way to Western Nirvana – via Latvia, 2000), *Dvēsele – tilts starp rietumu un austrumu reliģijām* (The Soul – a Bridge Between Western and Eastern Religions, 2001), *Sakrālā un profānā polaritāte* (Sacral and Profane polarity in the works of Mircea Eliade and in Christianity, 2002), *Emanuel Svēdenborgs – rietumu Buda. Par eņģeļiem un demoniem* (Emanuel Swedenborg – the Western Buddha. On Angels and Demons, 2003), and *Dievs, dievi un velniņi* (God, Gods and Little Devils, 2005). Mūks' philosophical essays are dedicated to the search for contacts between Eastern and Western mythology, religion and philosophy. Under his real name Roberts Avens he has published philosophical books in English in the USA, *Imagination is Reality* (1980), *Imaginal Body: Para-Jungian Reflections on Soul, Imagination and Death* (1982), *The New Gnosis: Heidegger, Hillman and Angels* (1984).

In his poetry, written mainly in free verse, Mūks attempts to merge the spiritual and the physical, the sacred and the profane, man's yearning for truth and denial of truth, the sensuous and the rational, a deferential attitude to values of the past and ignorance of such values. His poetry is fed and enriched by his philosophical studies. A significant theme in his poetry and philosophical essays is an attempt to merge Buddhism and Latvian paganism, namely pre-Christian religious ideas and views of life. The originality and attraction of Mūks' thinking is revealed in this poetry, built on oxymorons and paradoxes. | JANĪNA KURSĪTE

### Translations

In Lithuanian: *Aidai*, 1968, no 9 (transl. by Andrius Baltinis), *ŠA*, 29.5.1991 (transl. by Lilija Kudirkienė), *PDR* 2002 (transl. by Erika Drungytė), *Lirm*, 15.6.2007 (transl. by Arvydas Valionis)



### Mykolaitis-Putinas, Vincas | LT |

(\*6.1.1893 Pilotiškės, Prienai region, †7.6.1967 Kačerginė, Kaunas region, buried in Vilnius) Poet and prose writer, dramatist, translator, literary scholar, historian and critic. He was one of the most outstanding poets of Lithuanian symbolism, the founder of the psychological novel in Lithuanian literature. An introverted intellectual, he always attracted the attention of the general public due to the contradictions in his posture: the priesthood and his rejection of it, opposition to totalitarianism and conformism.

Mykolaitis-Putinas studied at Seinai seminary and St Petersburg Spiritual Academy. At Fribourg University (Switzerland) he wrote his dissertation *L'esthétique de Vladimir Solovjev* and in 1922 was conferred the degree of Doctor of Philosophy. In 1922–1923 he deepened his literary knowledge at Munich University. From 1923 he was an associate professor – and from 1928 a professor – at the Faculty of Theology-Philosophy of the University



of Lithuania. He taught courses on Lithuanian literature, folklore, literary theory, and the history of aesthetic theories. Mykolaitis-Putinas edited the Catholic magazine *Židinys*, and took care of the Šatrija society for young Catholic-minded writers. In 1929 he started working at the Faculty of Humanities. In 1935 he officially left the priesthood and married a former student. He was the chairman of the Lithuanian Writers' Society in 1933–1937. Mykolaitis-Putinas was concerned about literary relations between the Baltic countries: in 1931 and 1935 he gave lectures on Lithuanian literature in Riga, and in 1935 took part in the celebrations of four centuries of Estonian books. From 1938 he edited the magazine *Dienovidis* that aimed to unite writers of different ideologies and aesthetic trends. In 1940 he moved to Vilnius, was a professor at the university, and became a member of the Lithuanian Academy of Sciences; in 1941–1942 and in 1945 he was the director of the Institute of Lithuanian Literature and Folklore. In 1954 he resigned from teaching due to his worsening health, and devoted himself to creative work.

He published the poetry collections *Raudoni žiedai* (The Red Flowers, published in one volume with the drama *Kunigaikštis Žvainys* [Duke Žvainys], 1916), *Raštai* (Works, 1921), *Tarp dviejų aušrų* (Between Two Dawns, 1927), *Keliai ir kryžkeliai* (Roads and Crossroads, 1936), *Rūsčios dienos* (Austere Days, 1944), *Sveikinu žemę* (I Welcome the Earth, 1950), *Būties valanda* (The Hour of Being, 1964), *Langas* (The Window, 1966), and the novels *Altorių šešėly* (In the Shadow of the Altars, 1932–1933), *Krizė* (A Crisis, 1937), *Sukilėliai* (The Rebels, 1957, 1967). He wrote the dramas *Valdovo sūnus* (The Sovereign's Son, 1921), *Žiedas ir moteris* (A Ring and a Woman, 1925), *Nuvainikuota vaidilutė* (The Dethroned Priestess, 1927), *Valdovas* (The Sovereign, 1928), *Skalvių mergelė* (The Girl of Skalviai, 1944), *Daktaras Gervydas* (Doctor Gervydas, 1960), as well as the works of literary scholarship and criticism *Naujoji lietuvių literatūra* (Modern Lithuanian Literature, part 1 1936, part 2 in manuscript), *Literatūros etiudai* (Literary Studies, 1937), *Adomas Mickevičius ir lietuvių literatūra* (Adomas Mickevičius and Lithuanian Literature, 1955) and others. Mykolaitis-Putinas translated into Lithuanian *Konrad Walenrod*, *Sonety krymskie*, and six books of *Pan Tadeusz* by Adam Mickiewicz, also works by Goethe, Lermontov, Pushkin, Wilde, and others. The publication of 13 volumes of Mykolaitis-Putinas' works started in 1989.

The beginning of Mykolaitis-Putinas' poetry was the continuation of the 19th century Lithuanian National Revival and of the traditions of Maironis, the most outstanding poet of the time, even if the national rhetoric was made abstract and frequently turned into a declaration of vague youthful ideals. Impressions of World War I also acquired a symbolic expression. The collection *Tarp dviejų aušrų* is the most important book of Lithuanian symbolism. Cosmic landscapes, the oppositions of the earth and the sky, the summits and the depths, convey the extremes of states of the individual searching for meaning, integrity and inner freedom. The language is more concrete in the collection *Keliai ir kryžkeliai*; sometimes it bears features of folklore, and the inner world represented in the poems is more harmonious. The poetry in the collection *Rūsčios dienos* is declarative and, uncharacteristically for Mykolaitis-Putinas, unambiguous; it is significant in its uncompromising denunciation of the terror of the first Soviet years. The fate of the poem 'Vivos plango, mortuos voco' (1943–1945) is extraordinary. Written while the Red Army was moving westwards, its images are generalised and express equally well the essence of both the Red and the Brown totalitarianism. In the postwar years, a handwritten unsigned copy of the poem quaranteed its reader or holder deportation to a labour camp or exile. With only a few exceptions, Mykolaitis-Putinas' poems of the first Soviet years (the collection *Sveikinu žemę*) are craftily rhymed (which indicates that those themes were imposed on him), glorify the 'Great October', the friendship of Soviet peoples and the Soviet reconstruction of the economy after the war. As a poet, he recovered in his last collections (*Būties valanda*, *Langas*), in which he returned to existential issues of individual freedom, joy and anguish, creation and love. In speaking about the universality of the world he resorts to the realia of world culture and art (Beethoven, Bach, Mozart, Goethe, Baudelaire, and others). Elated intonations are combined with the prosaic speaking of an old, weary and sick individual.

Features of symbolism are subdued in the drama *Valdovo sūnus* and its later version *Valdovas*; what is emphasised here is the characters of the heroes and the collisions of passions and ethical principles. The dramatised poem *Žiedas ir moteris* is close to his symbolist poetry. The mystery *Nuvainikuota vaidilutė* reflects anew the romantic

myths of the history of Lithuania. Mykolaitis-Putinas' late dramaturgy remains on the periphery. His novel *Altoriaų šešėly* is considered the first intellectual psychological novel in Lithuanian literature. The action takes place in Lithuania in the first decades of the 20th century. At the beginning, the main character, Liudas Vasaris, is a cleric and a budding poet; later he is a young priest, the director of a Catholic gymnasium, and at the end he rejects the priesthood and devotes himself fully to writing. It is the story of the evolution of this character and the critical panorama of his surroundings that makes up the foundation of the novel. The central conflict is the incompatibility of the poet's desired freedom to know the world and the human on one side, and the restrictions of the priesthood and asceticism on the other. The novel's main hero, an introvert, strives to know himself and to live in a way that seems to him decent and fair, and not according to the rigorous rules of the clergy. The novel has been popular in Lithuania ever since its publication, although, due to the criticism of the clergy, it has attracted some controversy.

The novel *Krizė* has utilitarian aims: to present a positive programme for the rescue of the Lithuanian nation and state (through the lips of his personages, Mykolaitis-Putinas suggests creating a cultural foundation, he calls intellectuals to return to earth etc); this makes the novel somewhat assertive, while the personages are illustrations of the author's ideas.

The historical novel *Sukilėliai* is a diagrammatical descriptive work telling of an uprising in 1863. It highlights the portraits of some of the leaders of the uprising (for example, the priest Mackevičius) and creates panoramic views of the peasants' life and the insurgents' daily rounds.

As a literary scholar (*Naujoji lietuvių literatūra, Literatūros etiudai*), Mykolaitis-Putinas leant on the theories of Benedetto Croce, Henri Bergson, Wilhelm Dilthey and Russian symbolists, and spoke of art's essential relations with the fate and history of the nation. He was interested in comparative issues, and wrote about the links between Lithuanian, Polish and Russian literatures. |

DONATA MITAITĖ

## Translations

In Belarusian: LSP(1)

In Croatian: *Forum*, 2000, no 1/3 (transl. by Mirjana Bračko)

In Czech: *Ve stínu oltářů* (Prague 1959, transl. by Miloslav Koubele); SJ

In Dutch: ESHGH

In English: AL, LPB, 'ShB, SPWLP; *Lituanus*, vol 9, no 4, 1963; vol 11, no 1, 1965; vol 15, no 1, 1969 (transl. by Demie Jonaitis, Nadas Rastenis and Raphael Sealey); vol 27, no 1, 1981 (transl. by Algis Lapšys)

In Esperanto: ELP

In Estonian: *Altarite varjus* (Tallinn 1964, transl. by Aili Erlemaan)

In French: 7PL

In German: *Im Schatten der Altäre* (Leipzig; Weimar 1987, transl. by Irene Brewing), *Aus der Lyrik des litauischen Dichters: Vincas Mykolaitis Putinas* (Leer 1991, transl. by Alfred Franzkeit), *Der Walschneeball – Litauische Gedichte* (Ratingen 1991, ed. and transl. by Franzkeit); ALD, LL, LPAZJ

In Hungarian: *Oltárok árnyékában* (Budapest 1976, transl. by László Maráz); LK

In Italian: 'RCO

In Latvian: *Altāru ēnā* (Riga 1961, transl. by Alfons Sukovskis; afterword by Jonas Lankutis), *Esības stunda* (Riga 1973, comp. by Daina Avotiņa and Alfonsas Maldonis, transl. by Avotiņa, introd. by Lankutis); LLS, LS, 'PTD, VJ

In Polish: *W cieniu ołtarzy* (Warsaw 1938, transl. by O.J. Paszkiewicz; Warsaw 1959, transl. by Anna Lau-Gniadowska), *Powstańci* (Łódź 1965, transl. by Anastazja Stoberska); APL, TGMLC

In Russian: *Повстанцы* (Moscow 1962, transl. by I. Kaplanas), *Дар бытия* (Vilnius 1966, introd. by Jonas Lankutis), *В тени алтарей* (Vilnius, 1958, 1960, 1973; Moscow 1964, 1986, transl. by S. Aksyzenova and Z. Fedorova), *Вершины и бездны* (Vilnius 1985, comp. by Viktorija Daujotytė); ALSP, JP, LP20; in: Анна Ахматова, *Сочинения*, vol 2 (Moscow 1990), *Балтийский альманах*, 1937, no 5 (transl. by Yevgeny Shklyar), *LTLit*, 1983, no 1 (transl. by Vitaly Asovsky, Georgy Yefremov et al.), *Вильнюс*, 1990, no 7 (transl. by Sergey Gandelsman)

In Serbian: ALP20

In Ukrainian: *В міні аїсмапіс* (Kyiv 1985, transl. by Nadiya Neporozhnya, introd. by Jonas Lankutis), *Повстанці* (Kyiv 2002, transl. by Dmitro Chrednichenko); LRP, PZN

## Criticism

[Alfonsas Nyka-Niliūnas], 'The Condition of a Free Prisoner: Poetry and Prose of Vincas Mykolaitis-Putinas (1893–1967)', *Lituanus*, vol 11, no 1, 1965, pp 48–63; Vytautas Kubilius, *Literatur in Freiheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 31–38; Irena Kostkevičiūtė, 'Inimėse sisemilma sūgavustesse', *Edasī*, 1.10.1967; Henry de Chambon, *La Lituanie moderne* (Paris 1933), pp 240–241; Emilis Skujenieks, 'Populārākais lietuviu romāns', *Daugava*, 1935, no 7, pp 663–667; P. Putrims, 'Mikolaitis-Putins kā zinātnieks un profesors', *Ibid.*, pp 667–669; Knuts Skujenieks, 'Putins latviski', *Literatūra un Māksla*, 18.8.1973; Jonas Lankutis, *Vinco Mykolaičio-Putino kūryba* (Vilnius 1986), Viktorija Daujotytė, *Vinco Mykolaičio-Putino lyrika* (Vilnius 1988), Idem, *Putinas: Pasaulėvaizdžio kontūrai* (Vilnius 2003); Tadeusz Bujnicki, 'Reprezentacyjna powieść litewska', *Słowo* [Vilnius], 14.9.1938; Józef Mikołajtis, *Putinas: Życia i twórczości, oraz jego znajomość w literaturze polskiej* (Częstochowa 1973), W. Paźniewski, 'Putinas', *Twórczość*,



1975, no 5, pp 137–139; Algis Kalėda, *Od M do M: Szkice o literaturze polskiej i litewskiej* (Warsaw 2005), pp 13–28; Ионас Ланкутис, В. Миколайтис-Путинас (Moscow 1967), Казис Амбрасас, *Судьба романа, или Друзья и враги Людаса Васапуса* (Vilnius 1987).



**Nagys, Henrikas** | LT | (\*12.10.1920 Mažeikiai, †3.7.1996 Montreal, Canada; his ashes are buried in Vilnius) Poet, translator and critic. He was one of the most prominent representatives of the first postwar generation of the émigré poets, one of leaders of the generation of the 'earth' poets. He was brother of the poetess Liūnė Sutema; their father was Lithuanian, their mother Latvian, and their grandmother was of German origin.

In 1940 he studied architecture at Vytautas Magnus University in Kaunas; in 1941–1943 he switched to Lithuanian and German studies, as well as philosophy and art history. In 1944, Nagys left for the West, where in 1945–1947 in Innsbruck and in 1947–1948 in Freiburg he continued his studies of German language and literature and art history. At the same time, he taught at the Institute of Applied Arts. In 1949 Nagys went back to Innsbruck, where he completed his studies with a doctorate in philosophy. In 1949 he moved to Montreal in Canada. He worked in factories, taught at the university, gymnasiums and Lithuanian schools; he also collaborated in the Lithuanian press and worked as an editor.

He published the collections of poetry *Eilėraščiai* (Poetry, 1946), *Lapkričio naktys* (November Nights, 1947), *Saulės laikrodžiai* (Sun Dials, 1952), *Mėlynas sniegas* (The Blue Snow, 1960), *Broliai balti aitvarai* (Brothers White Kites, 1969), *Prišjaukinsiu sakalą* (I will Tame a Falcon, 1978), and the selection *Grįžulas* (Ursa Major, 1990); he wrote some penetrating criticism, translated into Lithuanian Rainer Maria Rilke's *Die Weise von Liebe und Tod des Cornets Christoph Rilke* (1987), as well as works by Friedrich Hölderlin, Richard Dehmel, Stefan

George, Franz Kafka, Paul Celan, Carl Sandburg, Thornton Wilder, Vilis Plūdionis, Kārlis Skalbe, Jānis Rainis and others.

Nagys is attributed to the generation of the so-called 'earth' poets, to whom the loss of their home land at the end of World War II was fateful. The anthology *Žemė* (Los Angeles 1951), which was published by Nagys, Kazys Bradūnas, Juozas Kėkštas, Alfonsas Nyka-Niliūnas and Vytautas Mačernis (included posthumously), consolidated the emergence of a new generation in Lithuanian poetry. Nagys rejected the traditionally sentimental and melodious aspect of Lithuanian poetry, and learned from the German expressionists (his doctoral thesis was on Georg Trakl) and the Scandinavian romantics. His poetry started with his childhood home, which he saw as a peculiarly imaginary paradise, and from the poetisation of the loss of his native land and of longing in expressionistically sharp and contrasting images. Gradually, the poetic image grew more conditional, and the feeling of loss became all-embracing and determined by the situation of a human's life that was leaning towards death. This gives rise to the feeling of void, despair and alienation which the poet reflects upon proudly and defiantly. Nagys created an original poetic mythology. The nature of the north was for him one of the most permanent sources of inspiration and poetic transformation (he fell in love with the north of Canada, which reminded him of Lithuania). The images of *paukštis* (bird), *medis* (tree), *šiaurė* (north), *brolis* (brother), *saulė* (the sun), *vanduo* (water), and *daina* (song) inherent in Nagys' poetry acquire a symbolic meaning while passing from collection to collection. The image of the *sakalas* (falcon), that proud and lonely bird that is entrenched in Nagys' last collection *Prišjaukinsiu sakalą*, turns into the poet's peculiar alter ego, with which a constant dialogue is taking place. In his work, Nagys also emphasises the relevance of the work of his prematurely dead friends (the poet Algimantas Mackus and the prose writer Julius Kaupas) and of folk creation. | DONATA

MITAITĖ

#### Translations

In Bulgarian: ASLP

In Dutch: ESHGH

In English: 'CEEP; GA; GO; LIHOW; LWW, 'ShB, SPWLP; in: *Literary Olympians* 1992 (Boston; San Diego 1992, transl. by Jonas Zdanys), *Lituanus*, vol 9, no 3, 1963 (transl. by Aldona and Robert Page)

In French: VPLA; *Arpa* [Clermont-Ferrand], no 45, 1990 (transl. by Birutė Ciplijauskaitė and Nicole Laurent-Catrice)  
 In German: *Heimatgruss*, 2002 (transl. by Alfred Franzkeit)  
 In Italian: NT  
 In Latvian: IvaskaDA, BruvMMD, BruvVA2; *Karogs*, 2002, no 6 and 2005, no 7 (transl. by Pēters Brūveris)  
 In Norwegian: PFL  
 In Russian: *Вильнюс*, 1991, no 10 (transl. by Mikhail Dvinsky)  
 In Spanish: VEES; *Zurgai*, Junio 1990 (transl. by Birutė Ciplijauskaitė)

## Criticism

Julius Kaupas, 'Introducing the Poetry of Henrikas Nagys', *Lituanus*, vol 9, no 3, 1963, p 94; Rimvydas Šilbajoris, *Perfection of Exile: Fourteen Contemporary Lithuanian Writers* (Norman 1970), pp 218–233; Idem, [Reviews of *Prisijaukintu sakalą* and *Grįžulys*], *WLT*, vol 54, no 1, 1980, p 146 and vol 66, no 1, 1992, p 176.



**Navakas, Kęstutis** | LT | (\*24.2.1964 Šeimyniškiai, Utena region) An elegant poet, an essayist depicting bohemian cultural life, a critic and translator. A laureate of the Lithuanian National Prize (2006) and other prizes.

In 1982, Navakas finished a secondary school in Kaunas, and in 1992 completed a German language course in Salzburg. In 1996–2000 he headed the 'Seven Solitudes' bookshop-club in Kaunas, and worked for Lithuanian Television. He collaborates with the literary press, and reviews new books for popular publications.

He has published the poetry collections *Krintantis turi sparnus* (The Falling One Has Got Wings, 1988), *Pargriautas barokas* (Knocked Down Baroque, 1996), *Žaidimas gražiais paviršiais* (A Game with Beautiful Surfaces, 2003), *Atspėtos fleitos* (Unpuzzled Flutes, 2006), the essay collections *Gero gyvenimo kronikos* (Chronicles of the Good Life, 2005), *Du lagaminai sniego* (Two Suitcases of Snow, 2008) and the collection of literary parodies *Iš gyvenimo garstyčių ir krienių* (From Life's Mus-

tard and Horseradish, 2007). Navakas has translated works by Walther von der Vogelweide, Stefan George, Georg Heym, Else Lasker-Schuler, Ernst Jandl, E.A. Poe, G.G. Byron and others.

In poetry, Navakas has mastered equally well traditional syllabotonic verse and vers libre. Sometimes his highly melodious poem plays, in an elegiac and elegant manner, with shades of moods and cultural contexts coming from different centuries; yet, at the same time, the poet preserves a sharp perception of history and the present: '*išsižudę mano draugai (nebuvo žydras / jujų žvilgsnių sniegas)*' (my friends killed themselves [the snow of their glances / was not light blue]) He thus summarises the self-destruction caused by the late Soviet period. In 1994–1996, Navakas wrote his essays and published them in an advertising newspaper. He talks of the cultural life of Kaunas (although sometimes he attends events in Vilnius, Riga or else where), sketches portraits of literary people, artists and actors. The author's attitude contains some bravado; it is ironic and self-ironic, and focuses on the informal and bohemian aspect of cultural life. Both in poetry and in his essays, Navakas is attentive to the city's daily life, which in his approach looks playful yet meaningful. | DONATA MITAITĖ

## Translations

In Bulgarian: ASLP  
 In Czech: *Plav*, 2008, no 9 (transl. by Michala Pešková)  
 In English: GA, NLP, 7NWP, 6LP; *VilniusR*, no 14, 2003 and no 20, 2006 (transl. by Jonas Zdanys); *PDR* 2005 (transl. by Zdanys)  
 In Georgian: TLP  
 In Russian: *Вильнюс*, 1993, no 10 and 1995, no 6 (transl. by Valery Izegov), no 171, 2006 (transl. by Liliya Voytovich), no 172, 2006 (transl. by Georgy Yefremov)  
 In Swedish: LD

## Criticism

Brigita Speičytė, 'New Poetry: Debuts between 1988 and 2002', *VilniusR*, no 14, 2003, pp 70–80; Mindaugas Kvietkauskas, 'After a Holiday: Poetic Gestures by Kęstutis Navakas', *VilniusR*, no 14, 2003, pp 33–38; Elena Baliutytė, 'Young Wine is not Water', *VilniusR*, no 18, 2005, pp 87–89; Idem, 'On the World, Personally and Publicly', in: *Lithuanian Literature Today, 2005–2008* (Vilnius 2008), pp 26–36; Viktorija Daujotytė, 'A Metaphor for Metaphors', *VilniusR*, no 20, 2006, pp 41–44; Виктория Дауйотите, '...и солнце светало чистое, словно *poesis-electa*...', *Вильнюс*, no 172, 2006, pp 40–45.





**Neredzīgais Indriķis** | LV | (real name Indriķis Hartmanis, \*15.10.1783 Apriķi, †24.1.1828 Apriķi) He was the first Latvian poet whose poems were published in a separate book. He wrote sentimental poetry.

Neredzīgais Indriķis (Blind Indriķis) was born into a family of serfs and became blind in early childhood after a severe bout of smallpox. He learned the skills of practical work and worked in Apriķi parish as a tailor and shoemaker. The minister of the Apriķi congregation, the writer Karl Gotthard Elverfeld, noticed his inclination to poetry. Elverfeld wrote it down, and with an introduction describing the talented young man and the conditions of his life and work, published *Tā neredzīga Indriķa dziesmas* (The Songs of Blind Indriķis, 1806).

Neredzīgais Indriķis is a controversial individual in the literature of his time. He wrote ecstatic poems, welcoming the abolition of serfdom in the Kurzeme region, and humble congratulatory poems for high officials. The poet's blindness, a personal tragedy, related to the ideas of sentimentalism and the Age of Enlightenment that physical blindness is a factor promoting spiritual vision. Some of his poems were translated into German by well-wishers and published in local German Baltic periodicals and in Germany. The German Balts, obsessed by the popularization of the ideas of the Enlightenment, wanted to see in Neredzīgais Indriķis a Latvian Homer. With such a hypothesis the national romantics – the next generation of Latvian poets – raised him in their poetry to the heights of fame as a prophet of the destiny of the nation. | JANĪNA KURSĪTE

#### Criticism

Karl Gotthard Elverfeld, 'Nachricht an das Publikum über einen blinden lettischen Dichter', *Wöchentliche Unterhaltungen*, 1806, no 9; Idem, 'Wieder etwas von blinden Dichter Indrik', *Ibid.*, 1808, no 51; Ulrich von Schlippenbach, *Wega: Ein poetisches Taschenbuch für den Norden* (Mitau 1809);

Idem, *Malerische Wanderungen durch Kurland* (1809); Thomas Taterka, 'Der lettische Bauer betritt das literarische Feld: Von der Geburt einer lettischen Nationalliteratur aus dem Geist der Kunstperiode', in: Claudia Taszus (ed.), *Vernunft – Freiheit – Humanität: Über Johann Gottfried Herder und einige seiner Zeitgenossen: Festgabe für Günter Arnold zum 65. Geburtstag* (Eutin 2008), pp 317–346.



**Nėris, Salomėja** | LT | ((real name Salomėja Bačinskaitė-Bučienė; \*17.11.1904 Kiršai, Vilkaviškis region; †7.7.1945 Moscow, buried in Kaunas) The most prominent lyrical poet of the 20th century, called 'the Lithuanian nightingale'. Due to her ideological inconsistency, her personality has remained controversial to the present.

In 1919–1924 Nėris attended Vilkaviškis gymnasium, took part in the activities of the Ateitis (The Future) Catholic youth organisation. In 1924–1928 she studied Lithuanian and German languages, literature and pedagogy, and joined the Šatrija art society of the *ateitininkai*. After graduation she taught in Lazdijai, Panevėžys and Kaunas. In 1931, she made a statement in the leftist magazine *Trečias frontas* (The Third Front) denouncing her previous ideological and artistic positions, and promising to do her best to turn her poetry into weapon of 'the exploited classes'. In 1938, Nėris was awarded the State Prize for her poetry collection *Diemedžiu žydėsiu* (I'll Blossom Like Wormwood). In 1940 she went to Moscow with the delegation of the so-called Lithuanian Seimas, and read an excerpt from her *Poema apie Stalingą* (A Poem about Stalin) in the Kremlin when Lithuania was being incorporated into the USSR. When the war broke out, she left for Russia and lived in Penza, Ufa and Moscow. She returned to Lithuania in 1944.

She published the poetry collections *Anksti rytą* (Early Morning, 1927), *Pėdos smėly* (Footprints in the Sand, 1931), *Per lūžtantį ledą* (Through Crac-

king Ice, 1935), *Diemedžiu žydėsiu* (I'll Blossom Like Wormwood, 1938), *Dainuok, širdie, gyvenimą* (Sing of Life, O Heart, 1943) and prepared her last book *Prie didelio kelio* (By the Big Road; ideologically reedited, the manuscript was published under the title *Lakštingala negali nečiulbėti* (The Nightingale Can't Help Singing) in 1945, while an edition reflecting the author's true will appeared only in 1994), the narrative poems *Eglė žalčių karalienė* (Eglė the Queen of Grass-snakes, 1940), *Našlaitė* (The Orphan Girl, 1940), *Poema apie Staliną* (A Poem about Stalin, 1940); the poems *Bolševiko kelias* (A Bolshevik's Path) and *Keturi* (The Four) were published in 1940 in the periodical press. Nėris' works in three volumes were published in 1957 and 1984.

The beginning of Nėris' poetry was marked by melodious poems often based on symbolist images and singing of the joy of youth and love. The second collection was more expressive. Influenced by the poetics of romance, it features elements of discontent with a philistine world and a romantically maximalist protest. The latter tendency intensifies in the collection *Per lūžtantį ledą*; allegorical contrasts intended to point to social problems appear, but the most important here is the romantically poetic rendering of the sacrifice for the good of others or the homeland. The role of the orator or agitator, which the poet tried to assume influenced by the ideas of *Trečias frontas*, was alien to the lyrical nature of her poetry, and these poems do not come up to the best examples of her work. In the collection *Diemedžiu žydėsiu*, Nėris' poetry reached its heights. In it, she uses the melody of folk songs, sees poetically the relation between mother and child as a source of harmony, and tries to cover the horror of death with the myth of the eternity of nature. The foreboding of catastrophe was getting intense in the poems of 1939–1940, while *Poema apie Staliną*, *Keturi* and *Bolševiko kelias* are overtly pro-Soviet. The tension in the poetry of the war years spent in Russia rises from the doom of death and the desire to live, a yearning for the homeland, the realisation of guilt and isolation, and the fact that the homeland is out of reach. The closeness of death intensified the tendencies of the ballad, and nostalgia the elegiac ones. Nėris created an individual type of poem – melodious, based on the experience both of folklore and literature, recording sensitively joyful, rebellious and tragic experiences dictated by the individual time of the

person and by historical events. Her life and legacy reflect a highly important phase of the woman's self-awareness in Lithuanian culture.

In the cultural consciousness of the Lithuanians, Nėris is one of the most controversial writers of the 20th century. Her turns of fate (the conflict with the Catholic Church, and especially her involvement in the incorporation of Lithuania into the USSR) are still triggering discussions. Nėris' poetry, diaries and documentary material led to portraying her as a very dramatic personage in the theatre productions *Kaip žydėjimas vyšnios...* (Like the Blossoming of Cherries, 1974, directed by Aurelija Ragauskaitė) and *Poetė* (The Poetess, script and performance by Birutė Mar). The turns and twists in her personal life and her pro-Soviet political choice are emphatically dwelt upon in Arvydas Juozaitis' drama *Salomėja – sunkiausi metai* (Salomėja – The Hardest Years, 1997); somewhat ironically the personage of Salė is portrayed in Marius Ivaškevičius' drama *Madagaskaras* (Madagascar, 2004) and in other works. | DONATA MITAITĖ

## Translations

- In Belarusian: *Калі зямля прычынаецца...* (Minsk 1971; LSP(1))
- In Bulgarian: *Избрани стихотворения* (Sofia 1966, transl. from Russian Vasilka Khinkova)
- In Croatian: *Forum*, 2006, no 7/9 (transl. by Mirjana Bračko)
- In Czech: *Litevská sonáta* (Prague 1978, transl. by Vojtěch Gaja and Jaroslav Kabičák, introd. by Eduardas Mieželaitis)
- In Dutch: ESHGH
- In English: AL, GA, GMD, GO, LPB, TM
- In Esperanto: *Piceo, la reĝino de kolubroj* (Kaunas 2005, transl. by Petras Čelaiskas); ELP
- In French: 7PI; *Europe*, no 722/723, 1989 (transl. by Michel Chicouène)
- In Georgian: UN
- In German: ALD, LL, LPAZI, NBIL, ZVB
- In Hungarian: CO, LK
- In Italian: RCO
- In Latvian: *Lakštingalas dziesma* (Riga 1962, comp. Alfons Sukovskis), *Eglė – zalkšu karaliene* (Riga 1974, transl. by Daina Avotiņa), *Nedziesti, gaismeklīt* (Riga 1984, comp. by Arvydas Valionis, introd. by Vytautas Kubilius, transl. by Imants Auziņš, Avotiņa, Ārija Elksne et al.); DBV, LLDD
- In Norwegian: PFL
- In Polish: *Biała ścieżka* (Warsaw 1963, comp. by Zygmunt Stoberski), *Wiersze wybrane* (Kaunas 1989, transl. by M. Stempkowska); APL, TGMIC, WNPL
- In Russian: *Сквозь посвист пуль* (Moscow 1943, transl. by Mariya Petrovych), *Мой край* (Vilnius 1947, ed. by Susanna Mar, Mikhail Zenkevich), *Стуху* (Moscow 1961, comp. by Alfonsas Maldonis, preface by Antanas Venclova), *У родника* (Vilnius 1967, ed. by David Samoylov), *Лирика*



(Moscow 1971), *Ветер новых дней* (Moscow 1979, preface by Eduardas Mieželaitis), *Соловей не петь не может* (Vilnius 1988, comp. by Dovydus Judelevičius); ALSP, JP, LP20; in: Анна Ахматова, *Сочинения*, vol 2 (Moscow 1990); *Moscovia*, 2003, no 2 (transl. by Tatyana Stomachina)

In Serbian: ALP20

In Ukrainian: *Поетії* (Kyiv 1950); LRP, NK

Bilingual: *Blue sister, river Vilija = Сестра голубая – Вилия* (Moscow 1987, transl. into English by Dorian Rottenberg, Olga Shartse, Peter Tempest et al.; into Russian by N. Asatafeva, D. Samoylov, Y. Neyman et al.). Her poetry also has been translated into other languages of Soviet republics.

### Criticism

Mihkel Loodus, 'Kui Juudas olu nuku kirjanik', *Looming*, 2007, no 8, pp 1276–1278; Vytautas Kubilius, *Literatur in Freidheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 67–72; Idem, *Salomėjos Nėries lyrika* (Vilnius 1968, 1989), Viktoras Alekna, *Salomėjos Nėries gyvenimo ir kūrybos metraštis*, vol 1–2, (Vilnius 1995, 1997); Viktorija Daujotytė, *Salomėja Nėris: Gyvenimo ir kūrybos skaitymai* (Vilnius 1999).



**Niedra, Andrievs** | LV | (\*8.2.1871 Tirza parish, †25.9.1942 Riga) Writer. One of the first to portray the development of the Latvian intelligentsia in literature.

Niedra studied theology at the University of Tartu. He worked as a tutor, and was manager, publisher, and literary section editor for a number of newspapers and magazines.

He started publishing his poems and novels while still at school. His first collection of poems appeared in 1887, *Pirmās ziedoņa vēsmas* (The First Breezes of Spring). The basic mood of the poems is sentimental resignation. In his stories, *Bez paša pagātnes* (Without One's Past), *Skaidrā sirds* (The Pure Heart, both appeared in periodicals in 1898), and his novel *Liduma dūmos* (The Smoke of Land Clearing, in periodicals in 1899, in book form 1901), Niedra makes use of his experiences as a tutor working for Baron Grothhaus. In several of

his writings Niedra addressed the problems of the developing Latvian intelligentsia, the conflict between Latvian farmers and the German landlords, and the possible solutions. He also wrote stories about ordinary people, and humorous sketches. He was one of the first in Latvian literature to use subjects and a story structure in his works that were characteristic of criminal novels, especially in *Kad mēness dilst* (When the Moon is on the Wane, 1903) and *Sikspārnis* (The Bat, 1905).

While working in journalism, Niedra was also active as a literary critic, writing both theoretical essays and problem articles on the tasks of literary criticism, and analyzing types of literary criticism and different approaches to the evaluation of literature. He emphasized the importance of aesthetic thinking. Niedra's views on 'art of the native land' are important, merging idealism and reality. He started working as a critic during the 1890s with a number of articles on the writings of Aspazija. He reviewed the works of many outstanding Latvian writers of the time.

Niedra discussed the history and future of relations between Latvian farmers and the German landlords not only in his prose but also in newspaper articles. He supported social evolution, not revolution, and was very much against the ideas of socialism. In his literary work there are meaningful stories: *Pēteris Salna* (1911), *Stāsts par karātavām* (The Story of the Gallows, 1915).

In 1906 Niedra was appointed minister of the Matīši congregation. During 1908–1918 he was minister for the Kalsnava-Vietalva congregation. In 1919 he worked actively with officers of the Germany army located in Latvia and became the Prime Minister, head of the Niedra government. Subsequently he worked in Vilnius as minister of the German congregation there, returned to Latvia in 1924 and was tried as a traitor. The three-year prison sentence was substituted by a prohibition to live in Latvia. Niedra moved to Germany, worked as minister of the Allstadt congregation, and in 1928 gave up his Latvian citizenship and became a German citizen. He returned to Latvia in 1942. During the 1920s and 1930s he wrote of the sources of ideas for his writing, his artistic purposes, and debated with other critics. He wrote an extensive essay, *Pārdomas par Raiņa darbiem* (Thoughts on the Work of Rainis) and a number of works in prose. He worked for more than 10 years on the essay *Tautas nodevēja atmiņas* (in German, later

translated into Latvian, *Memoirs of a Traitor to his Nation* (1–3, 1923–1930). | ANITA ROŽKALNE

### Translations

In Estonian: *Mees mehe vastu, ehk sõrru suisus* (Viljandi 1901, transl. by Rudolf Hansson), *Jõuetu hing* (Tartu 1903, trans. by Mart Pukits), *Nälg ja armastus* (Tartu 1928, transl. by Pukits)

In German: *Lettische Stimmen zur Landgemeindeordnung* (Riga 1906)

In Lithuanian: ILL24

### Criticism

Biruta Gudriķe, *Andrievs Niedra – rakstnieks un mācītājs* (Riga 2007); Žentelytė Audronė, 'Valstietiskasis baltų epas: Tautos būtis lietuvių ir latvių neoromantinėje prozoje', *Pergalė*, 1988, no 3, pp 139–150.



**Niit, Ellen | EE |** (\*13.7.1928 Tallinn) One of the most prominent and popular Estonian children's writers; poet and translator.

Ellen Niit graduated from the University of Tartu in 1952 and was a postgraduate student of Estonian children's literature there from 1952 to 1956. She has worked as a poetry adviser to the Estonian Writers' Union and as an editor for Estonian Television. She has been a freelance writer since 1963.

Books of poetry for children: *Kuidas leiti näärripuu* (Finding the New Year's Tree, 1954), *Kuidas leiti jõulupuu* (Finding the Christmas Tree, 2000), *Rongisõit* (A Train Trip, 1957), *Karud saavad aru* (The Bears Will Understand, 1967), *Lahtiste uste päev* (Open Door Day, 1970), *Suur maalritöö* (The Great Painting, 1971), *Krõlli-raamat* (The Book of Kröll, 1979), *Oma olemine, turteltulemine* (One's Own Beings and Comings, 1979), *Tere, tere, lambatall* (Hello, Little Lamb!, 1994), *Kaelasall päkapikule* (A Scarf for a Dwarf, 2000), and *Jakobi raamat* (Jacob's Book, 2001). Selections: *Midrimaa* (Wonderland, 1974), *Suur suislepapuu* (A Huge Apple Tree, 1983), *Ühel viivul vikervalgel* (At a Rainbow-Light Moment, 1999), *Veel ja veel*.

*Krõlliga maal ja veel* (More and More. On Land and Water with Kröll, 2002). Books of prose for children: *Pille-Riini lood* (The Tales of Pille-Riini, 1963), *Jutt jänese pojast, kes ei tahtnud magama jääda* (The Little Bunny Who Didn't Want to Go to Sleep, 1967), *Triinu ja Taavi jutud* (Stories about Triinu and Taavi, 1970), *Triinu ja Taavi uued ja vanad lood* (New and Old Stories about Triinu and Taavi, 1977), and the collection *Onu Ööbiku ööpäev* (Uncle Nightingale's Twenty-Four Hours, 1998). Collections of plays for children: *Triinu ja Taavi taskuteater* (Triinu's and Taavi's Pocket Theatre, 1975), *Enne punaseid palituid* (Before the Red Coats, 1984), and *Seitse väikest kuulujuttu* (Seven Small Rumours, 1984). Books of poetry: *Maa on täis leidmist* (The Earth is Full of Things to Be Found, 1960), *Linnuvoolija* (The Bird-Modeller, 1970), *Vee peal käija* (Walking on Water, 1977), the selection *Maailma pidevus* (The Continuity of the World, 1978) and the collected poems *Paekivi laul* (The Song of Limestone, 1998). Niit has published a travel book with her husband Jaan Kross: *Muld ja marmor* (Earth and Marble, 1968). She has also translated Hungarian, Finnish and Russian poetry into Estonian, the most notable being her translations of the poetry of Sándor Petöfi.

Her first collection of verse, *Maa on täis leidmist*, could only be published during the political 'thaw', as the manuscript was at first accused of formalism (free verse). Today, this book, as well as Jaan Kross's first collections of poetry and the work of Ain Kaalep, has become a classic work of Estonian innovative poetry of the 1960s.

The particular charm of Niit's poetry lies in the tenderness and sincere emotionality of her love poems and reflections on nature, as well as in complicated resourceful images and clear pure language. The emotional freshness of her earlier poems, accompanied by a belief in harmony and wholeness, later gave way to the motifs of permanence and endurance.

Niit's literature for children is mostly addressed to small children and pre-schoolers. Many of her works are classics of Estonian children's literature and have become remarkably popular. For example, *Rongisõit*, set to music by Gustav Ernesaks, is fixed in the memory of many generations of children.

Niit has significantly broadened the subject matter and imagery of Estonian children's poetry. A good example of her creativity in finding images, and



of her excellent poetic sound effects, is the book of poetry *Karud saavad aru*, in which she treats the everyday activities of children in a fresh and humorous manner. An attempt to accommodate children's poetry to the newer style of contemporary poetry can be sensed in Niit's poetry of the 1970s, in her use of more complex imagery and wider subject matter. A major role in her later poetry is played by the fantasy figure Kröll, who personifies the naughtier side of children. The popularity of Kröll has been much enhanced by illustrations by the artist Edgar Valter.

Niit's first work of children's prose, *Pille-Riini lood*, is remarkable for its pensive intimate style and for comprehending the soul of childhood and depicting it masterfully. The book has been translated into many languages. *Triinu ja Taavi jutud* is characterised by rich language and an appreciation of the feelings of home and unity.

Ellen Niit's literature for children is characterised by a masterful sense of form and use of words, a musicality of language, which unites an instructive angle with delicacy and empathy. The author's attitude merges optimism and humour with a more contemplative and lyrical tonality. | PIRET KRUUSPERE

## Translations

- In Czech: *Majolenka* (Prague 1981, transl. by Vladimír Macura)
- In Czech and Slovak: *Veselé i vážné příhody nezbedných dvojčat* (Tallinn 1982, transl. by Květuše Nováková); *Nové a staré příběhy Triiny a Taaviho* (Tallinn 1982, transl. by František Hattala)
- In Dutch: *Op de boerderij* (Tallinn 1988, transl. by Ivo Buyle)
- In English: *Ott's Adventures in Space* (Tallinn 1982, transl. by Evi Mannermaa); *Stories about Triinu and Taavi* (Tallinn 1985, transl. by Ilvi Jõe-Canon); *At our Farm* (Tallinn 1988, transl. by Jõe-Canon)
- In Esperanto: ESP
- In Finnish: *Pille-Riinin tarinat* (Porvoo 1967, transl. by Kati Parviainen); *Ihmeellinen maailma* (Helsinki 1974, transl. by Ursula Sinervo); *Tiinan ja Taavin tarinat* (Tallinn; Helsinki 1974, transl. by Irja Typpö); *Maailman pysyvyys* (Porvoo 1994, transl. by Pirkko Huurto et al); NR, PEN
- In German: *Das ist Pille-Riini* (Berlin 1963, transl. by Salme Raatma); *Vom Häschen, das nicht einschlafen wollte* (Tallinn 1973, transl. by Helga Viira); *Geschichten um Triinu und Taavi* (Tallinn 1973, transl. by Viira); *Neue und alte Geschichten um Triinu und Taavi* (Tallinn 1979, transl. by Viira); *Die Geschichte vom Maler* (Berlin 1980, transl. by Andreas Reimann)
- In Hungarian: *A lenhajú kislány* (Budapest 1970, transl. by Zsuzsa Ráb and Anna F. Györfy); *Mezeorzág* (Budapest 1977, transl. by Ráb and Dénes Kiss); *Versei* (Budapest 1986, transl. by Imre Csanádi, Gyula Illyés, Géza Képes, Dezső Tandori and Ráb); EH, EK

In Italian (both transl. by Vello Hüva): *La storia del leproatto che non voleva addormentarsi* (Tallinn 1975); *Le storie di Tina e Tino* (Tallinn 1976)

In Latvian: *Rīnas un Dāvja stāsti* (Riga 1973, transl. by Anna Žigūre); *Pilles Rīnas lūdzības* (Riga 1980, transl. by Žigūre); *Brīnumzeme* (Riga 1984, transl. by Jānis Butūzovs); CK

In Lithuanian: *Sumanus dažytojas* (Vilnius 1975, transl. by Eduardas Astramskas)

In Polish: *Ott w kosmosie* (Tallinn 1981, transl. by Teresa Kärmas); *Pille-Riini* (Warsaw 1982, transl. by Aarne Puu); *Opowiadania o wesolych bliźniętach* (Tallinn 1984, transl. by Kärmas)

In Russian: *Как искали елку* (Tallinn 1954, transl. by Valentin Rushkis); *Земля полна открытий* (Moscow 1964, transl. by Junna Moritz); *Рассказы о Пилле-Рийн* (Moscow 1967, transl. by G. Demykina and L. Olshak); *Зайчонок – черные глазки* (Moscow 1972, transl. by I. Tokmakova); *Умелый маляр* (Tallinn 1974, transl. by Boris Shtein); *Сказка про зайчонка, который не хотел спать* (Tallinn 1974, transl. by T. Vaino); *Рассказы о Триину и Таави* (Tallinn 1974, transl. by Vaino); *Пилле-Рийн* (Moscow 1975, transl. by Demykina and Olshak); *Новые и старые истории Триину и Таави* (Tallinn 1977, transl. by Vaino); *Ваятель птицы* (Moscow 1979, transl. by Moritz et al); *Отть в космосе* (Tallinn 1979, transl. by G. Diomidova); *Вымышляндия* (Tallinn 1980, transl. by Moritz); *Папа, я и зайчонок* (Tallinn 1982, transl. by Diomidova); *Стихи; Поэма* (Leningrad 1984, transl. by Moritz et al); *Крылья* (Tallinn 1984, transl. by J. Rakeyeva); АЕР, АЕРа, АестР, SD

In Slovak: *Dievčatko Pille-Riini* (Bratislava 1972, transl. by Nadežda Vendtová-Šoltýsová)

## Criticism

Rutt Hinrikus and Janika Kronberg, [Review of "The Song of Limestone"], *ELM*, no 9, 1999, p 41.



**Nyka-Niliūnas, Alfonsas** | LT | (real name Alfonsas Čipkus; \*15.7.1919 Nemeikščiai, Utena region) Ėmigré poet, one of the leaders of the poets of the 'earth' generation; a translator and literary critic; a winner of the Lithuanian National Prize (1997) and other awards.

Nyka-Niliūnas studied Romance philology and philosophy at Vytautas Magnus University in Kaunas

and at Vilnius University. In 1944, he fled to Germany. He continued his studies at the universities of Tübingen and Freiburg, and worked as a teacher. In 1949, he emigrated to the USA, and at present lives in Baltimore. He worked at the Congress Library in Washington until 1984. He participated in the almanac *Žemė* (The Earth, 1951) that rallied the younger generation of Lithuanian poets striving to renew Lithuanian poetry. He was one of the organisers and editors of *Literatūros lankai* (Literary Folios) magazine of literature and literary criticism, in character close to *Žemė*. In general, he took an active part in the émigré press, edited Lithuanian publications and wrote articles for *Lietuvių enciklopedija* (The Lithuanian Encyclopaedia).

He has published the poetry collections *Pradimo simfonijos* (The Symphonies of Loss, 1946), *Orfėjaus medis* (The Tree of Orpheus, 1953), *Balandžio vigilija* (The April Vigil, 1957), *Vyno stebuklas* (The Miracle of Wine, 1974), *Žiemos teologija* (Theology of Winter, 1985), selections *Būties erozija* (Erosion of Existence, 1989) and *Eilėraščių 1937–1996* (Poems 1937–1996, 1997). His works on literary criticism are collected in the book *Temos ir variacijos: Literatūra. Kritika. Polemika* (Themes and Variations: Literature. Criticism. Polemic, 1996). He has also published two volumes of *Dienoraščių fragmentai* (Fragments from the Diaries; 1: 1938–1970, 1998; 2: 1971–1998, 1999). He has published translations into Lithuanian of *The Song of Songs* (1975), Shakespeare's *Hamlet* (1964), Virgil's *Georgics* (1984) and Baudelaire's *Paris Spleen*. Nyka-Niliūnas has also translated poetry by Baudelaire, Goethe, Stefan George, Friedrich Hölderlin, Giacomo Leopardi and other authors.

The key themes of Nyka-Niliūnas' entire poetry are the loss of home and the never-ending journey to Eldorado, which in the poet's work means a place of fulfilment and harmony. They are linked to actual personal and historical experiences (leaving the homeland), yet simultaneously acquire an existential meaning: the theme of the loss of home appears in the poems that were written in Lithuania. The existential meaning of exile is revealed through the tension between home and the world. The subject of his poetry consciously rejects the safe home and opts for the world and knowledge. Yet, having left home, he is eternally doomed to longing for home. The subject of Niliūnas' poetry could be seen as a 'relative' of the biblical Adam

and the Prodigal Son. The poet does not write lyrical poetry that manifests itself through a lyrical opening up. More likely, it is the poetry of existential experience, searching for a suitable language. The poetic language of Niliūnas' verse is complicated, and demands erudition and attentive reading from the reader. His early poetry is dominated by an expanded poetic narrative, long sentences and many-layered metaphors. A poem from his later period is more condensed and leans towards a fragmentary and elliptical technique. Long sentences transform a word combination, combining concreteness and abstraction. Subjective experiences (in his poetry he often mentions particular places and names from his childhood, the meanings of which are elucidated in his diaries that were published later) are interwoven with cultural and literary facts. The poems abound in overt and covert cultural allusions, quotations, inserts in other languages, philosophical and grammar terms. In this respect, Niliūnas is one of the most intellectual and intertextual Lithuanian poets. Yet this cultural layer is not just scenery, a linguistic game or showing off erudition for its own sake. The poet is concerned about the nature of the poetic language as such, the deep links of kinship between nature and poetry, and the erosive impact of history and time on the individual (this theme reoccurs frequently in his late poetry). Thus, Niliūnas could be called a philosophical poet, too. *Dienoraščio fragmentai* offers a unique, in Lithuanian literature, history of inner quest, intellectual maturation and development; it abounds in reflections on world and Lithuanian literature, in stories of the genesis of particular works.

One of the most demanding critics of Lithuanian literature, Niliūnas does not avoid expressing daring views that oppose established opinions. For him, the key criterion of assessment is a work's existential and aesthetic topicality. When he writes about Lithuanian literature, he always does it against the background of world literature. |

DALIA SATKAUSKYTĖ

### Translations

In Dutch: ESHGH

In English: *The Theology of Rain* (Vilnius 1999, comp. and transl. by Jonas Zdanys); 'CEEP, GA, GO, LIHOW, LPB, LWW, RA, 'ShB, SPWLP; *Vilnius*, Summer 1999 (transl. by Zdanys), *Lituanus*, vol 47, no 4, 2001 (transl. by Gražina M. Slavėnas), *VilniusR*, no 18, 2005 (Zdanys)

In French: VPLA; *Le Journal des poètes*, 1983, no 4/5 and 8, *Cahiers de l'Archipel*, no 14, 1985, and *Jalons*, no 26, 1986



(transl. by Birutė Ciplijauskaitė and Nicole Laurent-Catrice)

In German: [*Gedichte*] (Vilnius 2002, transl. by Silke Brohm, Akvilė Galvosaitė, Daiva Pilinkienė, Saskia and Wolfgang Koeth); LLR; *Lettre internationale*, no 76, 2007 (transl. by Claudia Sinnig, introd. by Laurynas Katkus)

In Hungarian: ASLP; *Budapest: 2000*, 2002, no 4 (transl. by Endre Bojtár and Halasi Zoltán)

In Italian: NT

In Latvian: IvaskaDA, BruvVA2, MajevTDL; *Karogs*, 2002, no 6 and 2005, no 7 (transl. by Pēters Brūveris)

In Russian: Вильнюс, 1991, no 11 (transl. by Valery Izegov and Olga Pasternak)

In Spanish: VEES; *Hora de poesía*, no 44, 1986 (transl. by Birutė Ciplijauskaitė)

In Swedish: BDLH

## Criticism

Viktoria Skrupskelis, 'Alfonsas Nyka-Niliūnas: A Poet of Dualities', *BA*, vol 47, no 4, 1973, pp 708–715; Rimvydas Šilbajoris, *Perfection of Exile: Fourteen Contemporary Lithuanian Writers* (Norman 1970), pp 77–93; Idem, [Review of *Vyno stebuklas*], *BA*, vol 49, no 3, 1975, p 585; Idem, [Review of *Žiemos teologija*], *WLT*, vol 59, no 4, 1985, pp 634–635; Idem, [Reviews of *Dienoraščio fragmentai*], *WLT*, vol 73, no 4, 1999, pp 787–789 and vol 74, no 1, 2000, p 384; Vytautas Kavolis, 'The Radical Project in Lithuanian Emigré Culture', *Lituanus*, vol 34, no 1, 1988, pp 5–13; Saulius Žukas, 'A National Institution', *VilniusR*, no 15, 2004, pp 80–81; Giedrė Šmitienė, *Kalbėti kūnu: Fenomenologinė Alfonso Nykos-Niliūno kūrybos studija* (Vilnius 2006); Imelda Vedrickaitė, 'Tożsamość a wygnanie w dziennikach Alfonsa Nyki-Niliūnasa, Jonasa Mekasa i Witolda Gombrowicza', in: Norbert Ostrowski and Ona Vaičiulytė-Romańczuk (eds.), *Prace baltystyczne: Język, literatura, kultura* (Warsaw 2003), pp 156–173.



**Oks, Jaan** | EE | (\*28.2.1884 Saaremaa, †25.2.1918 Tallinn, buried in the Rahumäe Cemetery) Prose writer, poet and critic. Oks was an innovator in Estonian short story writing; his mainly realistic expression is combined with a modern use of language and form.

Jaan Oks studied in the Kaarma Teachers' College from 1898 to 1902, and worked as a teacher in several places (including the Estonian settlement

in Samara, Russia, between 1908 and 1911). He had to return home to Saaremaa from Samara in 1912. He was recruited into the Tsar's army in 1914, but he stayed in the army hospital most of the time due to his poor health. He participated in the construction of a fortified naval base in Tallinn and contracted bone tuberculosis. Oks died in a poor-house hospital a day after the birth of the Republic of Estonia.

Oks' collections of short prose were published posthumously: *Tume inimeselaps* (Dark Child, 1918), *Neljapäev* (Thursday, 1920), *Vaevademaa* (Land of Pain, 1967), *Hingemägede ääres* (By the Soul Mountains, 1989). Other works: *Emased* (Females, 1995) and *Ihu* (Body, 1998), the verse oratorio *Kannatamine* (The Suffering, 1920) and a selection of literary criticism *Kriitilised tundmused* (Critical Feelings, 1918). The most comprehensive books, which include both his poetry and prose, are *Kogutud teosed* (Collected Works, Stockholm 1957), its shorter version *Teosed* (Works) from the same year), *Otsija metsas* (Seeker in the Forest, 2003), the collection of articles, essays and letters *Orjapojad* (The Sons of Slaves, 2004).

The majority of Oks' approximately 20 prose pieces and of his few poems, as well as most of his criticism and articles, were written between 1906 and 1910. Only a few texts appeared in newspapers and in the anthologies of *Noor-Eesti* (Young Estonia); most of his work probably remained only in manuscript and was destroyed. Oks distanced himself from traditional village realism and preferred the existentially tense and symbolist deep realism. His mostly realistic-naturalistic prose carries a strong sarcastic pathos and modernist tendencies. There are objectified everyday images and sketches from Saaremaa on the one hand, and subjectified vivacious internal monologues ('passages' and 'intermezzos') on the other hand, in which the author deals with the fundamental issues of human life. His prose also expresses theosophical and philosophical views: influenced by Nietzsche, he expresses his disdain for God and his completely critical view towards culture and the surroundings. His sentimentally complex pieces of prose, which intriguingly analyse the relationships between men and women, to a large extent arose from the shattering of ideals and from personal bitterness. Oks considered people to be biological beings destined to live in misery and to search and suffer end-

lessly. He was a master of prose that was extremely dense in ideas and words, characterised by lavish, baroque expressive power, associations, dream logic, and allusions. Fragmentary storylines, half-illuminated characters, distinctive use of language, and rich and intensive metaphors demonstrate that he was a reclusive and exceptional author, who was later much mythologized in literary criticism. His harsh social and literary criticism, with its rudely powerful expression and irritating intellectuality, feels like an opposition to current aesthetics and literary tradition. | ANDRUS ORG

#### Translations

In English: AMEP

In Finnish: IV

#### Criticism

Johannes Semper, *Странствия мысли* (Tallinn 1984), pp 160–164.



### Ünnepalu, Tõnu | EE | (\*13.9.1962 Tallinn)

One of the most remarkable prose writers of post-communist Estonian literature, representing the 'young European generation'. He started his career in writing as a poet, but gained wider national and international recognition with his first novel, *Piiririik*, which won the Baltic Assembly Prize in 1994. It tackles the questions of identity, especially connected with homosexuality and the opposition of Eastern and Western Europe. These themes continue to appear in his subsequent prose, poetry, essays and columns. He has been awarded several prizes from the Estonian Cultural Endowment for his novels and essays.

Ünnepalu graduated from Tartu University as a biologist in 1985 and has worked as a teacher on the island of Hiiumaa, as an editor of the literary magazine *Vikerkaar* in Tallinn, as a governmental official in the Ministry of Foreign Affairs and as the director of the Estonian Institute in Paris; he

has also lectured on creative writing at Tartu University. At present he is a freelance writer.

Collections of poems: *Jõeäärne maja* (House by the River, 1985), *Ithaka* (1988), *Sel maal* (On this Land, 1990), *Mõõt* (Measure, 1996, under the pseudonym Emil Tode); novels: *Piiririik* (Border State, 1993, under the pseudonym Emil Tode), *Hind* (Price, 1995) *Printsess* (Princess, 1997, under the pseudonym Emil Tode), *Harjutused* (Exercises, 2002, under the pseudonym Anton Nigov), *Raadio* (Radio, 2002, under the pseudonym Emil Tode); audio-book *Piiririik* (read by the author, 2003). Ünnepalu has translated poetry and prose from French (Charles Baudelaire, Sebastien Japrisot, Romain Gary, Antoine Chalvin), Portuguese (Fernando Pessoa) and English (Allen Ginsberg).

Ünnepalu's earlier poetry has been characterised as being carried by a pantheistic current, combining a religious search with dynamic nature imagery. Writing and focusing on metaphysical problems help the author to overcome the sense of 'cosmic loneliness'. His shifting to prose and relatively open discussion of homosexuality fast brought him to the centre of attention in his homeland as well as abroad. Ünnepalu has been called one of Estonia's few truly post-modern writers, his texts being abundant in inter-textual references and double coding. More important than what is happening in his texts is the act of writing itself. His novels explicitly manifest their 'writerly' quality, and thus raise the question of the idea of writing. In his novels two interwoven patterns can be detected, marginal and hidden sexuality, and the idea of existing in this world as somebody different, a stranger. Being a plant ecologist by training, nature imagery in Ünnepalu's texts is always detailed, vivid and apt. | KADRI TÕUR

#### Translations

In Danish (both transl. by Anne Behrndt): *Grønseland* (Copenhagen 1995), *Prisen* (Copenhagen 1997)

In Dutch: *Grensg gebied* (Amsterdam 1996, transl. by Marianne Vogel and Cornelius Hasselblatt)

In English: *Border State* (Evanston, Ill. 2000, transl. by Madli Puhvel); SC, TVA, WA

In Finnish: *Enkelten siemen* (Helsinki 1994, transl. by Juhani Salokannel), *Joonantatin kirja* (Helsinki 1998, transl. by Salokannel); STT

In French: *Pays frontière* (Paris 1997, transl. by Antoine Chalvin); *Poésie and Littératures des Pays Baltes* (1992)

In German: *Im Grenzland* (München, Wien 1997, transl. by Horst Bernhardt)

In Hungarian: *Határország* (Budapest 1998, transl. by Reka Pusztai); EH; *Magyar Napló* (2001)



In Italian: *Terra di confine* (Milano 1996)  
 In Latvian (both transl. by Guntars Godiņš): *Robežvalsts* (Rīga 1995), *Saules vergi* (Rīga 1998)  
 In Lithuanian: *Paribio valstybė* (Vilnius 1995, transl. by Danutė Sirijos Giraitė)  
 In Norwegian (both transl. by Turid Farbregd): *Englefør* (Oslo 1995), *Prisen* (Oslo 1997)  
 In Russian: NEN  
 In Spanish: *Estado fronterizo* (Barcelona 1998, transl. by Ruth Lias, Albert Lázaro and Tinaut)  
 In Swedish: *Gränsland* (Stockholm 1995, transl. by Enel Melberg), *Priset* (Stockholm 1998, transl. by Peeter Puide), *Allt om böker* (2003)  
 In Turkish: *Sinirda bir ülke* (Istanbul 1999, transl. by Egemen Öztan)

## Criticism

Ilmar Mikiver, [Review of *Border State*], *WLT*, vol 74, no 4, 2000, pp 835–836; Eneken Laanes, 'The language of things: A search for a new subjectivity in the texts by Italo Calvino and Tõnu Õnnepalu', *Interlitteraria*, no 9, 2004, pp 84–101; Mari Enqvist, 'Eintauchen in Õnnepalus Welt der Natur', *Estonia*, 1996, no 1, p 36; Toomas Haug, 'Emil Tode und die Metaphysik des Jahrhunderts', *Estonia*, 1998, no 2, pp 53–56; Juhani Salokannel, 'Tõnu Õnnepalu ja modernin dilemma: Suomalainen näkökulma', in: *Viron kirjallisuus voutsituhannen vaihteessa* (Helsinki 2003), pp 190–202; 'Kam reikalinga nepriklausoma Estija?' [an interview], *Dienovidis*, 25.11.1994; Birutė Masionienė, 'Ar yra paribio žemė?', *Tarp knygy*, 1995, no 1, p 24; 'Susitikimas Gotlando žemėj' [an interview], *7 meno dienos*, 15.12.1995; Laimantas Jonušys, 'Paribio egzistencija', *Šiaurės Atėnai*, 13.1.1996; Vytautas Rubavičius, 'Literatūrinis niekutis', *LitM*, 13.1.1996; Vygantas Šiukščius, *Likę tekstai* (Vilnius 2008), pp 206–210.



**Ostrauskas, Kostas** | LT | (\*5.4.1926 Veivoriai, Prienai region) A playwright and critic who has ruthlessly tackled some stereotypes in Lithuanian reasoning and opened the avant-garde perspective to Lithuanian drama.

In 1944, Ostrauskas left Lithuania, studied Lithuanian language and literature at the Baltic University in Pinneberg, Germany, and Baltic and Slavic languages at the University of Pennsylvania, USA, where he defended his doctoral thesis in Lithuanian literature.

He has published separate dramas and collections of them: *Pypkė* (*The Pipe*, 1954), *Kanarėlė* (*The Canary*, 1958), *Žaliojo lankelėj* (*In the Green Meadow*, 1963), the triptych *Gyveno kartą senelis ir senelė* (*Once Upon a Time there Lived an Old Man and an Old Woman*, 2000), *Duobkasiai* (*Gravediggers*, 1969), *Kvartetas* (*The Quartet*, 1971), *Lozorius* (1971), *Metai* (*The Seasons*, 1971), *Čičinskas* (*The Nobleman Čičinskas*, 1977), *Kaliausės mirtis* (*Death of a Scarecrow*, 1982), *Gundymai* (*Temptations*, 1983), *Eloiza ir Abelardas* (1989), *Ars amoris* (1991), *Kaliausės mirtis* (1996), *Vaižgantas* (1994), *Spec(tac)ulum mundi* (2003), *Užgavėnių kaukės* (*Shrove Tuesday Masks*, 2006); he has also published the books of essays, memoirs and literary criticism *Ketvirtoji siena* (*The Fourth Wall*, 1996), and *Žodžiai ir žmonės* (*Words and People*, 1997).

Ostrauskas' dramas opened the themes and dramatic expression of the theatre of the absurd for Lithuanian dramaturgy. The central features of his dramas are the principle of the game, which is often used to level the 'spoken' values; a lack of motivation in characters and actions, the conditionality of the characters (their emblematic and allegorical nature); an emphasis on the idea as opposed to dramatic action, dialogue turning into anti-dialogue, vagueness and the intertextual nature of the time and the place of action, as well as paradox, irony, sarcasm and the grotesque.

Having started from fairly classical plays still maintaining the unity of time and place, melodramatic yet with some symbolist and avant-garde features (*Pypkė*, *Kanarėlė*, *Žaliojo lankelėj*), the author later developed the model of predominantly avant-garde drama (*Gyveno kartą senelis ir senelė*) and the multi-layered postmodernist composition of a text with in a text (the drama *Ars amoris*). The world of language, the source of mythologies, becomes Ostrauskas' dramatic target. In the context of exotic Lithuanian drama, there appear micro-dramas resembling a joke-allegory and based on the comic principle: a quotation, an idiom or some universally known fragment from the world of culture is supplemented with a 'commentary' (*Van Gogho ausis* [Van Gogh's Ear], *Tyli kiaulė ir gili šaknis* [The Quiet Pig and the Deep Root]). Very often the author deprives the word of its communicative purpose: his dramas abound in phrases of scarce meaning, 'empty' dialogue, and language inadequate to the role in the drama (*Gyveno kartą senelis ir senelė*, *Napoleonas, varna ir višta* [Napole-

on, a Hen and a Crow], *Jūratė ir Kastytis* [Jūratė ir Kastytis]). The author tries to saturate his dramatic language not only with a multitude of stylistically different ways of speaking, but also with 'dumb' signs: musical notation, mathematical formulae, charts, and reproductions of paintings. Musical texts abound in the dramas *Kvartetas* (string quartets by Schubert and Bartók), *Metai* (Vivaldi's *The Four Seasons*), while reproductions appear in the dramas *Riteris, velnias ir mirtis* (Knight, Death and the Devil, Albrecht Dürer's engraving of the same title), *Gundymai* (compositions by Hieronymus Bosch, in particular fragments from *The Temptation of Saint Anthony* and *The Last Judgement*). These signs often emphasise the tendency of the anti-dialogue: not only do they thicken the meaning, but at the same time they hide it, bringing it closer to non-meaning, the absurd and chaos. The author's great theme of dramas-collages is the never-ending play between love and death, against the background of which the human experiences the horror of non-existence (*Ars amoris*, *Duobkasiai*, *Lozorius*, *Čičinskas*, *Salomė*). Ostrauskas' dramas are often 'meeting places' of various literary personages-emblems; sometimes they even recognise their prototypes or authors, just as in Luigi Pirandello's *Sei Personaggi in Cerca d'Autore* (*Six Characters in Search of an Author*). The inclination to the allegory and depersonalisation is even sharper in the dramas in which the characters are animals or objects (*Gaidžio teismas* [A Rooster's Trial], *Kaliausės mirtis*). The schematised human of Ostrauskas' dramas is always abstract, while intertextual combinations are more like references to people's passions, stupidity and the conditionality of world phenomena than literary quotations. The characters of the old people in the drama *Gyveno kartą senelis ir senelė* are not actual characters but a confluence of female and male beginnings into a mechanism repeating the absurd ritual of killing. The first parts of this trilogy are a peculiar replica of Eugene Ionesco's *Chair*. The author waives not only the motivated character but also the usual plot-based expression. He focuses his attention on the climax; the initial conflict and the development lose their significance, as the individual, his words and actions lose the motivation that would consistently spread out in the development of the drama. Ostrauskas often resorts to the so-called author's mask or to a 'chorus' commenting on events. Thus, he dissolves an unbroken aesthetic illusion; he

accentuates metatextuality, and, hiding behind the author's mask that unites the drama's external heteroglossy, he plays with the addressee, and crosses the border separating the stage/text from the viewer/reader. | IMELDA VEDRICKAITĖ

### Translations

In English: LIHOW, LWW; *Lituanus*, vol 3, no 1, 1957; *Arena* (London), vol 15, no 3, 1963 (transl. by Rimvydas Šilbajoris); *Lituanus*, vol 32, no 2, 1986 (transl. by Vilius Lukas Dundzila); *Lituanus*, vol 38, no 4, 1992 (transl. by Violeta Kelertas); *VilniusR*, no 20, 2006 (transl. by Kelertas)  
In Russian: *Вильнюс*, 1993, no 1 (transl. by Nina Radaitienė and Vytautas Radaitis)

### Criticism

Algirdas Landsbergis, 'The Modern Playwright as an Exile', *Arena* (London), vol 15, no 3, 1963, pp 1–4; Rimvydas Šilbajoris, [Review of *Kvartetas*], *BA*, vol 46, no 2, 1972, p 337; Idem, 'Some Structural Principles in the Theater of Kostas Ostrauskas', *Lituanistikos darbai* [Chicago], issue III, item 6, 1973, pp 173–197; Idem, [Reviews of *Čičinskas*; *Gundymai*; *Eloiza ir Abelardas*; *Ars amoris* and *Spec(tac)ulum mundi*], *WLT*, vol 52, no 2, 1978, p 319; vol 58, no 3, 1984, p 448; vol 63, no 1, 1989, p 142; vol 66, no 4, 1992, p 752 and vol 78, no 4, 2004, p 114; Imelda Vedrickaitė, 'The Avant-gardism of Kostas Ostrauskas' Dramas', *Interlitteraria*, no 7, vol II, 2002, pp 305–320; Loreta Mačianskaitė, 'A Homo Ludens', *VilniusR*, no 20, 2006, pp 7–11; Ingrida Ruchlevičienė, *Kūryba – kaip žaidimas: Kosto Ostrausko dramaturgija* (Kaunas 2003).



**Õunapuu, Ervin** | EE | (\*30.7.1956 Kāru, Rapla County) Prose writer, playwright and artist, one of the least traditional Estonian authors, a writer of 'the extreme'. In 1999 he received the Tuglas Short Story Award and the Annual Award of the Estonian Cultural Endowment.

Ervin Õunapuu started as a self-educated artist, painting in watercolours and in oils. He worked as an artist at the Sõprus Youth Centre and at the Vanemuine Theatre in Tartu from 1978 to 1986. He was the senior artist of the theatre in Rakvere from



1978 to 1990 and then moved to Tallinn, where he worked as a freelance artist. His first personal exhibition took place in 1977, and he began his work as a theatre artist in 1981. Õunapuu has also designed and illustrated books. He has worked as an artist on many films, and has also worked as a script-writer and director.

Ervin Õunapuu, together with Toomas Saarepere, has written and directed the plays *Sannikovi maa* (Sannikov Land, staged in 1994), *Kruppi viimane lint* (Krupp's Last Tape, staged in 1994), *Van Gogh'i tundmatud aastad* (The Unknown Years of Van Gogh, staged in 1994) and *Noa laev* (Noah's Ark, staged in 1995). With Toomas Hussar, Õunapuu has written the plays *Tule minuga lendama* (Come Fly with Me, 1997) and *Romanss trompetile* (A Romance for Trumpet, 1999). Õunapuu has also written and staged the play *Surm ooperis* (Death in the Opera, staged in 1999). As a prose writer he made his first appearance with the novel *Olivia meistriklass* (Olivia. Master Class, 1996), followed by the book of short stories *Eesti gootika* (Estonian Gothic, 1999), the spy story *Teie mälestuseks, kes iganes te olete ja kus asute* (In Your Memory, Whoever and Wherever You Are, 1999), *Väike palveraamat* (A Small Prayer Book, 2000), the book of suicide letters *Surmaminejad lasevad tervitada* (The Dead Give Their Regards, 2000), the novel *Mõök. Nagu jõgi* (The Sword. Like a River, 2002), *Eesti gootika II* (Estonian Gothic II, 2004), *Meie igapäevane jää*. *Eesti gootika III* (Our Daily Ice. Estonian Gothic III, 2006, and the collection of letters *Sinu teejuht ristiusku* (Your Guide to Christianity, 2003).

Õunapuu's short stories and longer texts mostly focus on a detailed and visual description of events, which are often accompanied by a question mark, as the author does not explain the background to what is happening. However, this incompleteness, incomprehensibility and lack of reasons are precisely what captivate readers, even after they have finished reading.

His prose world is full of energy. There is no place for the everyday, the normal, or the boring; instead, there is cruelty, brutality and violence. An act of violence à la Õunapuu is not only a horrible, condemnable act but also strangely poetic. This fact is most clearly shown in his precise and economical short stories (in *Eesti gootika*): these stories often describe ugly images of life. They do not depress or torment, but instead their extremeness

fascinates and captivates. His best short stories are striking, precise and ruthless. He often writes about the events in Soviet Estonia: he describes the life of the times colourfully and truthfully, but his characters are grotesque, extreme types: for example, Soviet policemen and soldiers, religious fanatics, spies, and madmen. As the characters become entangled in deception and are outwitted, the expectations of the reader are constantly foiled. Õunapuu is a player; he does not seek credibility in his longer works, but lets his imagination run free. He also plays with the appearance of his books: *Väike palveraamat*, which is directed against religious fanaticism, is designed as a prayer book, and his most bizarre book, the book of suicide letters *Surmaminejad lasevad tervitada*, is a collection of texts with blanks. The future suicide can choose a suitable text and add the name of the addressee and his own signature; the book is sold together with a pencil. | EPP ANNUS

#### Translations

In English: SC

In Finnish: *Piirrä minulle kaupunki* (Helsinki 2001, transl. by Matti Paunula-Ontto), *Ekke ja Sirlimai* (Helsinki 2001, transl. by Paunula-Ontto); TP

In French: LH

In German: *Olivia* (Aspach 2003, transl. by Anne Laur and Wolfgang Maxlmoser), *Die Stinkende Handschuhe des Chefs* (Aspach 2004, transl. by Irja Grönholm); TLN

#### Criticism

Rutt Hinrikus, 'Estonian Biography in the Contemporary Estonian Literature', in: *Naujos idėjos ir formos Baltijos šalių literatūrose* (Vilnius 1999), pp 111–119; Hinrikus and Janika Kronberg, [Review of 'In Your Memory, Whoever You Are and Wherever You Are'], *ELM*, no 10, 2000, pp 42–43; Idem, [Review of 'Suicides Send Their Greetings'], *ELM*, no 12, 2001, p 44; Idem, [Review of 'The Sword. Like a River'], *ELM*, no 15, 2002, p 44.



**Parulskis, Sigitas** | LT | (\*10.21965 Obeliai, Rokiškis region) Poet, prose writer, essayist, playwright, translator and critic. A longing for positive

values is felt in Parulskis' writing. It is conveyed through ironic and sarcastic intonations characteristic of the postmodern epoch; they jeer at thinking and behaviour stereotypes, and often hide behind paradoxical truths. Parulskis is a laureate of the Lithuanian National Prize (2004) and other awards.

In 1980, Parulskis graduated from Vilnius University, where he studied Lithuanian philology, and worked on the editorial boards of various newspapers. At present he is a freelance artist.

He has published the poetry collections *Iš ilgesio visa tai* (All That is Due to Longing, 1990), *Mirusiųjų* (Of the Dead, 1994), *Mortui sepulti sint* (1998), the selection *Marmurinis šuo* (The Marble Dog, 2004), the novels *Trys sekundės dangaus* (Three Seconds of Heaven, 2002), *Doriforė* (2004) and *Murmanti siena* (The Murmuring Wall, 2008), the collections of essays *Nuogi drabužiai* (Naked Clothes, 2002), *Miegas ir kitos moterys* (Sleep and Other Women, 2005), the collection of short prose that was first accessible on an Internet portal *Sraigė su beisbolo lazda* (The Snail with a Baseball Bat, 2006), and the collection *3 pjesės* (Three Plays, 2006). He made his debut as a playwright in 1995 with the play *Iš gyvenimo vėlių* (*From the Lives of Ghosts*) which was followed by *P.S. byla O.K.* (P.S. File O.K., 1997), *Nenoriu susipažinti* (Reluctant to Meet, 1998), *Grožio karalius* (The King of Beauty, 1998), *Vienatvė dviese* (Loneliness for Two, 2001), *Barboros Radvilaitės testamentas* (The Last Will of Barbora Radvilaitė, 2002), *Laikinė moteris* (The Savage Woman; an original reply to Rob Backer's comedy *Caveman*, 2006; in 2006 performed in Latvia, in 2007 in Estonia, in 2008 in Poland), and *Keltininkas* (The Ferry Man, 2008). He adapted for the stage Bulgakov's novel *Master i Margarita* (The Master and Margarita, produced in 2000), Petras Cvirka's satirical novel *Frank Kruk* (produced in 2003), and wrote the plays for radio *Nenoriu susipažinti* (Reluctant to Meet, produced in 2002) and *Viskas, ko pageidavote* (All That You Wished, produced in 2005). For several years he has had a close creative relationship with Oskaras Koršunovas' theatre company. Parulskis has translated works by Conrad Aiken, Leonid Andreyev, Joseph Brodsky, Daniil Kharms, Marina Tsvetayeva, Anton Chekhov, Mikhail Gasparov, Philip Larkin, Andrei Turgenev, Alexander Vvedenski, and others.

The images in Parulskis' poetry are often surrealist; quite frequently they rest on the subsoil of agrarian culture, yet the poet often demythologises what is traditionally sacred, and mythologizes what belongs to the lower sphere. In his poems, some trite everyday episode (for instance, some scurrying mouse to be caught by a cat) can reflect the existential fragility of life. The pain inflicted by this fragility is often masked in irony. The novel *Trys sekundės dangaus* is based on his extreme experiences of service in the Soviet army, and depicts ruthlessly the dehumanising reality of Soviet paratroopers in the German Democratic Republic. The hero of the novel is tragic-comic; with his tongue in his cheek, he speaks of the reality and values of his time. The novel abounds in dirt, physiology, and Russian swearwords, and is totally devoid of illusionary solace. The opening chapter of the novel can be seen as the existential manifesto of the generation of the 1960s. *Doriforė* is an ironic multi-layered story about writing a novel. A young woman, a javelin thrower (the title of the novel is the Greek for 'a javelin thrower') seduces a writer, ruins his family, deserts him, and puts the whole story into a novel. The publisher that commissioned the novel is not satisfied with the work. The writer attempts suicide by inhaling car exhaust fumes, but is saved by a woman collecting horse dung, who tears the car door open to ask him to move his car aside. Thus, a tragedy turns into a farce. In general, laughter at despair and black humour are inherent in Parulskis' work. The novel *Murmanti siena* depicts the entire last century of Lithuanian history through the life of a single family. In his essays, too, he is ironic, self-ironic and caricaturing; when speaking of the fundamental aspects of life (love, death, the creative process), he does not avoid an analysis of rough and physiological human experiences. A cultural substratum – and often not one but several inter-texts – is present in Parulskis' dramas, where the author appeals to the reader's or viewer's cultural memory. He provokes, speaks with irony, tells fragmentary collage-like stories and represents the rough speaking of his own generation that hides the sensation of loneliness and the inability to communicate – between a man and a woman, or simply between people of different generations. | DONATA MITAITĖ

#### Translations

In Albanian: *Tre sekonda qiell* (Shkup 2008, transl. from Italian by Durim Tace)



In Belarusian: LPa  
 In Bulgarian: ASLP  
 In Croatian: *Forum*, 2005, no 10/12 (transl. by Mirjana Bračko)  
 In Czech: *Plav*, 2008, no 8 (transl. by Vítězslav Mikeš)  
 In Danish: MJVPB  
 In English: *Selené's Hole* (Paris 2005, transl. by Aušra Simanavičiūtė), *The Towers Turn Red* (Cork 2005, transl. by Liz O'Donoghue, intermediate transl. by Laima Sruoginis); *CLP*, 8NWP, LIHOW, 9NWP, 7NWP, 6LP; *Vilnius*, Spring 1995 (transl. by Antanas Danielius), *PDR* 2002 (transl. by Sruoginis), *VilniusR*, no 13, 2003 (transl. by Sruoginis)  
 In Finnish: KK, RJ; *Tuli ja savu*, 2000, no 3/4 (transl. by Leila Joutsen)  
 In French: *Le Trou de Séléné* (Paris 2003, transl. by Akvilė Melkūnaitė and Laurent Muhleisen); *ADB*, *DDL*  
 In German: *Drei Sekunden Himmel* (Berlin 2009, transl. by Claudia Sinnig); 'SL, PL, ZLDL; *Brücken*, vol 1, 2004 (transl. by Klaus Berthel)  
 In Greek: *Dulkémis ir pelenais = Με σκόνη και στάχτη* (Rhodes 2002, transl. by Dalia Staponkutė)  
 In Hungarian: *MN*, 2004, no 12 (transl. by Gábor Nagy)  
 In Italian: *Tre secondi di cielo* (Milano 2005, transl. by Birutė Žindžiūtė-Michelini and Guido Michelini); *QSNE*  
 In Latvian: *Trīs sekundes debesu* (Riga 2004, transl. by Dace Meiere)  
 In Norwegian: *En hund etter marmor* (Oslo 2008, transl. by Gunnar Wærness, Liana Ruokytė-Jonsson and Mikael Nydahl)  
 In Polish: *Trzy sekundy nieba* (Warsaw 2008, transl. by Izabela Korybut-Daszkiewicz), *Literatura na Świecie*, 2005, no 1/2 (transl. by Korybut-Daszkiewicz)  
 In Russian: *Вильнюс*, 1997, no 2 (transl. by Valery Izegov), *Вильнюс*, no 167, 2003 (transl. by Dalija Kōiv)  
 In Slovak: *Dotyky*, 1991, no 8 (transl. by Mária Kusá and Zita Sujová)  
 In Slovenian: *Tri sekunde neba* (Ljubljana 2008, transl. by Klemen Pisk); *ASLK*, *ZIL*  
 In Swedish: *Mortui sepulti sint* (Malmö 2002, transl. by Anna Harrison, Mikael Nydahl, Carina Nynäs and Liana Ruokytė); *En hund av marmor* (Lund 2005, transl. by Nydahl, Ruokytė, Nynäs, Harrison and Gunnar Wærness); *Tre sekunder himmel* (Lund; Sätaröd 2005, transl. by Jonas Öhman); *LB*, *LD*; *Post Scriptum*, 2005, no 3/4 (transl. by Ruokytė and Nydahl)

## Criticism

Rimvydas Šilbajoris, [Reviews of *Mirusiųjų* and *Trys sekundės dangaus*] *WLT*, vol 69, no 4, 1995, p 838 and vol 77, no 6, 2003, p 105; Idem, 'Post-Soviet Literature in Lithuania: An Overview,' *WLT*, vol 72, no 2, 1998, pp 231–240; Idem, 'Sigitas Parulskis' Three seconds of sky for a lover and warrior between two worlds,' *Lituanus*, vol 50, no 3, 2004, pp 5–11; Liudvikas Jakimavičius, 'Entering Lithuanian Poetry in Nine-Mile Long Steps,' *Vilnius*, Spring 1995, pp 91–94; Laimantas Jonušys, 'A Drastic Look at the Army, Love and Sex,' *VilniusR*, no 13, 2003, pp 7–10; Brigita Speičytė, 'New Poetry: Debuts between 1988 and 2002,' *VilniusR*, no 14, 2003, pp 70–80; Aušra Martišiūtė, 'The Work of the Young Playwrights,' *VilniusR*, no 15, 2004, pp 58–63; Idem, 'A New Stage in Dramaturgy,' *VilniusR*, no 20, 2006, pp 100–101; Idem, 'The

Latest Lithuanian Drama,' in: *Lithuanian Literature Today, 2005–2008* (Vilnius 2008), pp 37–48; Jonas Öhman, 'Three seconds of heaven and hell: Tragedy and comedy are a potent mix in the work of Sigitas Parulskis,' *LTinW*, vol 13, no 5, 2005, pp 18–19; Jurga Katkuvienė, 'Alonè Again,' *VilniusR*, no 19, 2006, pp 91–92; Giedrė Kazlauskaitė, 'Parulskis with a Plastic Doll,' *VilniusR*, no 21, 2007, pp 89–90; Elena Baliutytė, 'On the World, Personally and Publicly,' in: *Lithuanian Literature Today, 2005–2008* (Vilnius 2008), pp 26–36; Laimantas Jonušys, 'La nouvelle prose lituanienne (1989–2005),' *CaL*, no 6, 2005, pp 45–56; Klaus Berthel, 'Sigitas Parulskis: Biographischer abriß,' *Brücken*, vol 1, 2004, pp 127–131; Viktorija Šeina, 'Sigitas Parulskis: Chronist einer Generation ohne Eigenschaft,' in: *Mitteilungen 2003/2004* (Shörewald 2005), pp 46–54; 'Tu nemaz neizskaties pēc rakstnieka' [an interview], *Karogs*, 2004, no 7, pp 25–32; Laura Laurušaitė, 'Nost ar poētisko draņķil,' *Ibid.*, pp 130–136; Mindaugas Kvietkauskas, 'Pędzyc przez tunel czasu: Nowe kierunki w literaturze litewskiej,' *LNSh*, 2005, no 1/2, pp 323–331; Альгимантас Бучис, 'Провинция литовского авангарда,' *DN*, 2005, no 12, pp 114–126; Лаймантас Йонушис, 'Взгляд на новую литовскую прозу,' *Ibid.*, pp 130–133; Ramunė Kiškytė-Bleizgienė, 'Dödens semantik i Sigitas Parulskis' texter,' *Ariel*, 2002, no 5, pp 66–77.



**Peters, Jānis** | LV | (\*30.6.1939 Priekule) Poet. Recipient of the Ojārs Vācietis Award (1984), Cavalier of the Order of St. Mark of Venice (1993), Cavalier of the Order of Three Stars (1995).

Peters attended the 6th Secondary School in Liepāja (1947–1958). While attending secondary school and later, he worked as a stage hand and director's assistant at the Liepāja Theatre (1957–1963). He subsequently worked for a number of publications: the newspaper *Cīņa* (1964–1967) and the magazine *Zvaigzne* (1967–1972) as editor of the prose section. He has held various offices at the Writers' Union (1974–1976) and was first secretary of the Board of Directors of the Writers' Union (1985–1990). On 1–2 June 1988, together with the leaders of other creative unions, he organized a plenary of creative associations where for the first time subjects were discussed that had

hitherto been forbidden – the national question, the secret protocol of the 1939 agreement, issues of education, ecology, and others. In fact, the plenary set off the Awakening in Latvia. After the renewal of Latvia's independence, Jānis Peters was appointed resident representative of the Republic of Latvia in Moscow (1990–1991) and was the authorized ambassador plenipotentiary to the Russian Federation (February 1992–November 1997). Peters has conducted a number of cultural and social projects. Since 1999 he has been director of the Public Relations Institute and the Eastern European Institute of the University of Latvia. Since taking up his diplomatic career, Peters no longer writes poetry actively, but in recent years has turned more to writing articles.

Jānis Peters has been publishing poems since the beginning of 1961. Collections of poems: *Dzirnākmens* (The Millstone, 1968), *Asinszāle* (Hyssop, 1970), *Mans bišu koks* (My Bee Tree, 1973), *Ceturtais grāmata* (The Fourth Book, 1975), *Priekšnojautas* (Premonitions, 1979), *Tautas skaitīšana* (The Census, 1984), *Dzejas* (Poems, 2004, a selection includes an unpublished collection of poems, *Vīna dvēsele* (The Soul of Wine, which in 2005 was published as a separate book)). He has also written poems for children: *Kovārnis korī* (The Rook in a Choir, 1988). Collections of articles: *Sālīts Baltijas toverī* (Salt-Cured in the Baltic Tub, in collaboration with Daina Avotiņa, 1973), *Kalējs kala debesīs...* (The Blacksmith Forges in Heaven..., 1981), and biographical articles on Krišjānis Valdemārs *Balta ziemēļu sūna* (White Moss of the North, 1977) and a book on the composer Raimonds Pauls. Peters has translated from Russian Yevtushenko's *Flight of the Woodcock* (*Slokas pārlidojums*, 1968).

The dominant theme in Peters' poetry is his land of birth, the problems of its fate and destiny in all dimensions of time. The author glorifies the mythical visions of time, present, past and future, by national mentality, wisdom, folklore and traditions, the heroic exploits of the Latvian riflemen, and the virtues of work and song. He uses the past as a bridge to the present, while present-day man, by learning about and evaluating the past, sketches in future development, the cycle of time merges with the mythical time, man's world-views. At the end of the 20th century Peters caught the idea of the course of life and eternal development, chang-

ing upward, that Rainis expressed at the beginning of the century, and supplements it with modern man's understanding and the voice of conscience. The lyrical character of Peters' poetry is endowed with fantasy images of Latvian folklore. It acts as the hero Lāčplēsis, thinks his own thoughts and leads his own life, has an unbreakable strength, and is a visionary endowed with an unbending spine. Peters' poetry is characterized by harmony, it is musical, it has sound and colour. The rhythm of his poetry has provided inspiration to composers, especially Raimonds Pauls, who has composed some one hundred songs to Peters' lyrics. Symbols and their codes are of significance to the poet, for example, the image of the millstone, which is transformed in the collection *Dzirnākmens* into a symbol of the nation's love of work, and the attitude of a good life and vitality. In the collection *Asinszāle*, the symbolism of the development and life of the hyssop is multi-layered. The element of roots, too, is essential to his poetry – national strength, obstinacy and self-awareness within a world context. His verse plays with the image of fire, radiating light and life, national mentality, erudition and existence, but also the codes of a symbol of destruction. Journalism entered Peters' work during the 1980s. His talent for lyrical storytelling has successfully developed the ballad genre in Latvian literature. | SANDRA RATNIECE

### Translations

In Bulgarian: ACL

In Estonian: LULV

In Lithuanian: *PP* 1968 (transl. by Vytautas Bložė), *Pergalė*, 1978, no 11 (transl. by Kostas Korsakas), *Pergalė*, 1985, no 7 (transl. by Jonas Strielkūnas), *ŠA*, 18.9.2001 (transl. by Daiva Murmulaitytė)

In Russian: *Мой улей* (Moscow 1978, transl. by V. Kupryanova), *Из камня и огня* (Riga 1986, transl. by I. Cherevichik), *Раймонд Паулс: Версии, видения, документы* (Riga 1986, transl. by S. Khristovsky), *Ордена и инфаркты* (Riga 1990); VE

In Ukrainian: *Раймондс Паулс: Версії, візії, документи* (Lviv 2005)

Bilingual (in English and Russian): *Three precious things = Три дорогие нам вещи* (Riga 1984)

### Criticism

Silvestras Gaiziūnas, *Kultūros tradicijos baltų literatūroje* (Vilnius 1989), pp 60–79.





**Peterson, Kristian Jaak** | EE | (\*14.3.1801 Riga, †4.8.1822 Riga) The legendary 'first (true) poet' (Gustav Suits) of the Estonians, initiator of research into national mythology and the Estonian language. Since 1996, Peterson's birthday has been celebrated as Estonian Language Day.

Growing up as the son of an Estonian sacristan in a largely German environment, Peterson could speak Estonian, German and Swedish from an early age. Later he also gave lessons in Hebrew, Greek, Latin, Russian and English, and was interested in exotic languages. Even as a gymnasium student he followed the lifestyle of the Greek cynics (keeping his necessities to a minimum, unconventional eating habits and clothing, boldness and shamelessness as behaviour principles), which he remained true to for the rest of his life and which acquired, especially in the later cultural consciousness, a certain shade of national-bohemian protest. From 1819 to 1820 he studied in the Department of Theology at the University of Tartu. After 1820 he was a home tutor and a free man of letters.

Peterson's main work in his lifetime, and the one most associated with him during the entire 19th century, was *Finnische Mythologie* (Finnish Mythology, 1821), a creative adaptation from Swedish to German of Christfrid Ganander's explanatory dictionary of myths *Mythologia Fennica* (1789), containing Peterson's original commentary. This work gave rise to Estonian national mythopoeetry. Aided by Finnish mythology, Peterson tried to collect data on ancient Estonian beliefs and to reconstruct the supposed Estonian pantheon. This led to further mythological reconstructions and later to the compilation of the Estonian national epic. In addition, between 1818 and 1823, his linguistic articles written in German were published in the magazine *Beiträge zur genauern Kenntniss der estnischen Sprache*. Peterson failed to publish any of his poems in his own lifetime; his three German poems appeared in print in Leipzig (1823) as

a poetic auto-obituary. In 1901, Estonian magazines began to publish Peterson's poems, but the true appreciation of them came only during the *Noor-Eesti* (Young Estonia) movement, which flourished from 1905 to 1915. Peterson has since then been considered a poetic innovator who was far ahead of his time. His whole poetic output, some 20 poems and a handful of prose, was published as an independent book only in 1922.

At the beginning of the 19th century, Estonian secular writing, mostly created by the clergy, was still targeted at a deliberately 'primitivised' audience, the imaginary 'country folk'. Peterson was one of the first to strive for original creation in the Estonian language. For this purpose, he wrote natural-philosophical poems in a form that was at that time influenced by the odes of Pindar, a form that is best seen in the so-called great hymns of Goethe during the Sturm und Drang period: the flow of long sentences in short verses of free rhythm, characterised by the use of enjambment. Just as Ronsard sought to renew French poetry in the 16th century and Goethe and Hölderlin German poetry at the end of the 18th and the beginning of the 19th century, respectively, by 'Pindarising' the verse, the resourcefully 'Pindarising' Peterson sought to renew Estonian poetry. The form he chose represented a poetic rebellion also in the mainstream Baltic German tradition, where fluent and rhyming, Schiller-like verse, which followed syntactic logic, was dominant. The main motif of Peterson's odes is dualistic: parallelism between nature and the world of ideas, and the disappearance of natural forms, while the spiritual images above them persist. As neither Peterson's odes nor his pastoral dialogues, in which he imitates the parallelism of folk songs, were ever printed during his lifetime, the 'rebellion' produced no results and the young poet without an audience stopped writing poetry (in Estonian), not unlike Arthur Rimbaud, at the age of 18. | JAAN UNDUSK

#### Translations

In Esperanto: EAI

In German: in: *IAAK. Kristian Jaak Peterson 200* (Tallinn 2001); EG, WKH; *Estonia*, 2001, no 1 (transl. by Gisbert Jänicke)

In Hungarian: AEK

In Russian: AEP, AEPa, EP19, PEst

#### Criticism

Anneli Mihkelev, 'Baltic Memory in Poetry: What Does It Mean?', in: Anneli Mihkelev and Benedikts Kalnačs (eds.),

*We Have Something in Common: The Baltic Memory* (Tallinn 2007), pp 143–155; Kristiina Ross, Urmas Sutrop, Jaan Undusk, Ene Vainik and Ülle Viks (eds.), *IAAK. Kristian Jaak Peterson 200 / IAAK. Kristian Jaak Peterson: Aus Anlass seines 200. Geburtstages* (Tallinn 2001); Liina Lukas, Thomas Taterka and Jaan Undusk (eds.), *Literatur in baltischen Bezügen: Jakob Michael Reinhold Lenz und Kristian Jaak Peterson* (Riga; Bonn 2007); Birutė Masionienė, *Iš Kalevo šalies* (Kaunas 1990), pp 13–14.



**Pētersons, Pēteris** | LV | (\*24.4.1923 Bulduri, †9.10.1998 Dobeļe) Playwright and director. Recipient of the Medal of Three Stars in 1996.

Pētersons attended the Riga French Lycee (1934–1942). Towards the end of World War II he fled to Kurzeme, but returned to Riga. He studied at the University of Latvia and is a graduate of the Theatre Faculty of the Latvian State Conservatory (1953). Between 1946 and 1971 he worked at the Daile theatre both as an actor and director. He was the chief director 1964–1971. Later he produced plays at different theatres. The most noteworthy plays directed by Pētersons: *Krietnais cilvēks no Sečuānas* (The Good Person of Setzuan, by Bertolt Brecht, 1958), *Motocikls* (The Motorcycle by Imants Ziedonis, 1967), *Idiots* (The Idiot by Dostoevsky, 1969), *Spēlē, spēlmani!* (Play on, Musician! by Aleksandrs Čaks, 1972). He also directed his own plays. He was active in the Association of Latvian Theatre Workers and was the chairman of the Riga Latvian Society (1992–1998).

Pētersons' literary work has been published since 1947. His first significant play was *Balto torņu ēnā* (In the Shadow of the White Towers, 1959). He later wrote *Man trīsdesmit gadu* (I am Thirty Years Old, 1962), *Bastards* (The Bastard, in book form 1984), *Meteors* (The Meteor, staged in 1984, published in book form 1988), *Mirdzošais un tumšais zilais* (The Sparkling and the Dark Blue, staged in 1987, published in book form 1998, dedicated to the founder of the Daile theatre, Eduards Smiļģis),

*Tikai muzikants* (Only a Musician, staged in 1987, published in book form 1988), *Neviena paša vārda* (Not a Single Word, staged in 1996, published in book form 1998), *Fēlikss un Felicita* (1988).

Pētersons' plays are written in poetic form and portray the world of art: artists' lives and the psychology of creative personalities. His work often portrays the individual whose outstanding personality sets him apart from the rest of society, a person who is aware of his chosen status and at the same time feels rejected. His plays are characterized by psychological, ethical and philosophical conflicts. The resolutions of these conflicts are dominated by generalizing trends, at times using definite, typological characters. | BENEDIKTS

KALNAČS

### Translations

In Russian: *Тени белых башен* (Moscow 1960, transl. by Sergey Tsebakovsky)

### Criticism

Ieva Zole, *Pēteris Pētersons* (Riga 2000); Гуна Зелтиня, 'Сакральное и профанное в современной латышской драме', in: *Naujos idėjos ir formas Baltijos šalių literatūrose* (Vilnius 1999), pp 71–81.



**Pietaris, Vincas** | LT | (\*9.10.1850 Žiūriai-Gudeliai, now the Vilkaviškis region, †3.10.1902 Ustiuzhna, Vologda region, Russia) Prose writer, publicist, historian and physician; the father of the Lithuanian historical adventure novel.

When in 1870 Pietaris graduated from the boys' gymnasium in Suvalkai, he was granted a scholarship and began studies at Moscow University. In 1870–1875 he studied at the Department of Physics-Mathematics, in 1875–1879 he was a student of medicine. While in Moscow, he belonged to a circle of Lithuanian students. Graduation gave him choice to work as a district physician, as well as to run a private practice. After his marriage, he did



not return to Lithuania. Until 1883 he was a physician in Demiansk, Novgorod province, where his wife was from; and later, until his death, they lived in Ustiuzhna.

In Ustiuzhna, Pietaris wrote all of his works: articles on the history of Lithuania and other themes, which were published under different pseudonyms in *Aušra*, *Varpas* and other publications, the small study *Lietuviai amžių glūdumūse* (Lithuanians in the Depths of the Centuries, 1894), the collection of stylised fairy-tales for children *Lapės gyvenimas ir mirtis* (The Life and Death of the Fox, first published in the selection of autobiographical sketches *Iš mano atsiminimų* [From my Reminiscences], 1905), the long short stories *Keidošių Onutė* (Anne of Keidošiai, the shortened version published in 1897, the complete version in 1899) and *Kelionės* (Travels, it first appeared along with the writer's obituary in 1902), the drama *Kova ties Žalgiriais* (The Battle of Grunwald, 1906), and the novel *Algimantas, arba Lietuviai XIII amžiuje* (Algimantas, or the Lithuanians in the Thirteenth Century, written in 1900–1901, first published in 1904–1905). Pietaris' Works in 4 volumes were published after World War I (1921–1940); *Rinktinių raštai* (Selected Works) were published in 1973.

Pietaris' work revealed the new vision of Lithuania that had taken shape under the influence of the ideology of the Spring of Nations (national romanticism). It is a state with a glorious history (the writer includes key facts from the history of Asia Minor, the Balkans, the Pennines) that has preserved its very ancient language (related to Sanskrit as well as ancient Greek and Latin) and, in its folk songs, fairy tales and tales, the customs and rituals of pre-Christian Europe. Among late-19th to early 20th-century Lithuanian writers, Pietaris stands out as a talented narrator. His interest in history and folklore, and a strong feeling for his native language allowed him to overcome the didactic tendencies in Lithuanian prose of the time, to shape the guidelines for a new style, a new poetics, and new content: his attention focused not only on ethno-political history going back to the times of the Grand Duchy of Lithuania, but also on older pagan ethno-cultural history; his lyricism is based on Lithuanian folklore and his romantic visions of the past and the future. These guidelines are best seen in *Algimantas*, the first Lithuanian historical adventure novel, which marks the beginning of

large works of Lithuanian prose. The plot of the novel is a narrative about Duke Algimantas, an imaginary founder of the strong Lithuanian state; the hero is abducted and brought up in captivity; later he escapes and settles old scores with his enemies. The action takes place in approximately 1192–1205, in southeast Lithuania and neighbouring countries (Volyn, Halych, Polotsk and Novgorod). Pietaris evaluated quite accurately the general tendencies in the evolution of the region at the time: Lithuania uniting into one state faced inner disunity, struggles between regional rulers, the political influence of East Slavic duchies and active military action in opposing those influences. The characters in the novel are schematic (almost each positive Lithuanian character has a negative non-Lithuanian counterpart). The past of Algimantas and other positive heroes lies in the legendary golden age of old Lithuania. Assisted by individuals committed to this Lithuania, Algimantas strives at the recreation of the former state, and not at the creation of a new one. The author justifies the motifs of Algimantas' actions by ethno-cultural concepts topical to the late 19th-century public life of Lithuania, as well as the concepts of social justice and democratic administration that found a reflection in the work of Pietaris' younger contemporaries (Vaižgantas and Vincas Krėvė). | SIGITAS NARBUTAS

#### Translations

In Latvian: *Lapsas mūžs: Pēc vecu ļaužu pasakām* (Riga 1993, transl. by Talrids Rullis); LS

#### Criticism

Gediminas Ilgūnas, *Vincas Pietaris* (Vilnius 1987); Viktoras Katilius, *Vincas Pietario akiračiai* (Vilnius 1992).



**Platelis, Kornelijus** | LT | (\* 22.1.1951

Šiauliai) Poet, translator, and essayist, one of the most prominent poets of his generation distinguished by modernist interpretations of classical tendencies.

Platelis graduated from Vilnius Institute of Construction Engineering in 1973 and worked as an engineer in Druskininkai. He was a vice-minister (1991-1993) and minister (1998-2000) of culture and education, the director of 'Vaga' publishers (1996-1998), the chairman of the Lithuanian PEN Centre (1993-1997). Platelis is the chairman of the board of the 'Druskininkai Poetic Autumn' festival; from 2000 he is the chief editor of the weekly *Literatūra ir menas* (Literature and Art). He is an active public figure, organiser of cultural life and a right-wing politician. In 2002, he was awarded the Lithuanian National Prize, and is a holder of other awards.

Platelis has published poetry collections: *Žodžiai ir dienos* (Words and Days, 1980), *Namai ant tilto* (Home on the Bridge, 1984), *Pinklės vėjui* (Snare for the Wind, 1987), *Luoto kevalas* (The Shell of a Skiff, 1990), *Atoslūgio juosta* (The Low Tide Belt, 2000), *Palimpsestai* (Palimpsests, 2004); the collection of essays on culture ecology *Būstas prie Nemuno* (Abode on the Nemunas, 1989). In 1995, the poetry selection *Prakalbos upei* (Orations to the River) was published. From English he has translated Czesław Miłosz's *The History of Polish Literature*, poetic works by T.S. Eliot, Ezra Pound, W.B. Yeats, Ted Hughes, E.E. Cummings, Seamus Heaney, Robert Bringhurst and others.

Platelis actualises traditional poetics, versification (the forms of hexameter, pentameter, elegiac distich) and topoi (abundant images from Greek myths and Oriental legends) in new, modernistic interpretations. In his poetry he fuses, in an original manner, cultural elements of Antiquity, Western Europe and the Orient, and stylised mythological pantheistic motifs. His works are distinguished by sensualistic world perception and eroticism that often lead to intellectual generalisation. The semantics of his poetry is broad and heterogeneous: in addition to the layer of cultural images, a significant place is taken by the images of elemental eternal vitality, reflections on history, phobias of the urban society and thinking stereotypes, the theme of individual's self-perception and responsibility for the world. Platelis emphatically dilutes prosaic and epic images with ironic or quasi-philosophical variations. His attitude to thorough attention to verbal expression and the structure of the image sometimes resembles the principles of Acmeist creation, and his multi-layered model of the world

is close to the poetry of Ezra Pound and T.S. Eliot. These qualities stood out in his debut poetry collection *Žodžiai ir dienos*, in which Platelis viewed various aspects of present life from a stoical standpoint, and, following the principle *nil novi sub sole* (nothing new under the sun) was looking for manifestations of eternity in the daily life. Characteristic of the poet is intellectual interpretation of phenomena; the feeling of unity of culture and cosmos is complemented with objectivist irony and existential reflections in the collections *Namai ant tilto*, *Pinklės vėjui*, *Luoto kevalas*. Here, an important function is fulfilled by esoteric reflections that reveal to the addressee numberless links of life and death, and intertwining of instantaneity, transience and chronological infinity. He aims to show not only the power of chaos and entropy, but also the possibility of their rational and emotional mastery by creating certain islands of the desired harmony. This is most characteristic of his long poems. In a kaleidoscopic manner the poet alternates the masks of the subject of the language and the content: the cold observer is replaced by a musing sage, an engaged participant of historical events, a discerning scientist-researcher, a melancholic generaliser, a moraliser stressing Christian values and ideals of beauty. Platelis' later books *Prakalbos upei* and *Atoslūgio juosta* verify the continuity of favourite poetic models, the field of expanding contextual connotations, as well as certain artistic maturity. In the collection *Palimpsestai*, the poet focuses on the universal cultural space: the accumulated components of archetypal experience are transferred to the levels of traditions, individual images and their polysemantic paraphrases. | ALGIS KALĖDA

### Translations

In Belarusian: LPA, MDP

In Bulgarian: ASLP

In Dutch: *P.E.N. Tijdingen*, 2002, no 2 (transl. by Stefaan van der Brent)

In English: *Snare for the Wind* (Vilnius 1999, transl. by Jonas Zdanyš), *@ and Other Poems* (Klaipėda 2002, transl. by Zdanyš and Kerry Shawn Keys), *Zones* (Chicago 2004, trans. by Zdanyš and Keys); 'BQ, CLP, 4LP, GA, LIHOW, RS, 12LP; *Lituanus*, vol 37, no 3, 1991 (transl. by Zdanyš), *Vilnius*, Summer 1997 (transl. by Vyt Bakaitis and Antanas Danielius), *DB*, vol 2, no 4, 2002 (transl. by Zdanyš), *VilniusR*, no 13, 2003 (transl. by Zdanyš)

In French: VPLD

In Georgian: TLP

In German: 12LP, VLP, ZLDL

In Hungarian: 'SEVK, *MN*, 2004, no 12 (tars. by József Tornai)

In Italian: *Invito a posporre il viaggio* (Salerno 2007, transl. by Pietro U. Dini); MPLSN(2), QSNE, 'TAF



In Latvian: ADS, BruvMMD, BruvVA1; *Karogs*, 1995, no 8 (transl. by Jānis Ramba), *Karogs*, 2002, no 6; 2004, no 7 and 2005, no 7 (transl. by Pēters Brūveris)

In Polish: GNO, MDP; *Borussia*, 1992, no 1 (transl. by Mieczysław Jackiewicz), *DekL*, 2005, no 2 (transl. by Zuzanna Mrozikowa)

In Russian: MDP, 12LP; *Вильнюс*, 1993, no 2 (transl. by Vyacheslav Pasenyuk), 1997, no 4/5 (transl. by Lyubov Garshina) and no 167, 2003 (transl. by Vitaly Asovsky)

In Slovenian: ASLK

In Swedish: BDLH, LD; in: *Navigare* (Visby 1999, transl. by Anna Harrison); *Post Scriptum*, 2005, no 1/2 and 3/4 (transl. by Liana Ruokytė, Mikael Nydahl and Boel Schenlær)

In Ukrainian: MDP, NK

## Criticism

Jonas Zdanyš, 'The Poets of Druskininkai', *WLT*, vol 72, no 2, 1998, pp 241–252; Marijus Šidlauskas, 'Kornelijus Platelis: Wading in the River of Heraclitus', *VilniusR*, no 13, 2003, pp 17–21; Romas Daugirdas, 'Towards Nostalgia', *VilniusR*, no 17, 2005, pp 73–74; 'Zawsze chęci przewyższają możliwości' [an interview], *TyGK*, 1999, no 10/12, pp 31–34.



**Plūdons, Vilis** | LV | (also Plūdons, real name Vilis Lejnietis, \*9.3.1874 Bauska parish, Zemgale, †15.1.1940 Riga, buried in the Lejenietis [later Plūdons] Cemetery) Poet, writer. The most prominent master of ballads and nature poetry in Latvian literature. He was given the Award of the Nation in 1938.

Plūdons studied at the Baltic Teacher Training College in Kuldīga (1891–1895) and started to work as a teacher in 1895. In 1919 he qualified to teach in secondary schools and worked at the Riga City First Gymnasium (1919–1933). Plūdons never forgot his home and until the end of his life spent summers on his father's farm.

Plūdons' poetry: *Pirmie akordi* (The First Chords, 1895), *Divi pasaules* (Two Worlds, 1899), *Rekviēms* (Requiem, 1899), *Via Dolorosa* (1918), *111 lirisku dziesmu* (111 Lyrical Songs, 1918), *No Nakts līdz Rītam* (From Night till Morning, 1921), *Tāli taki* –

*tuvi tēli* (Distant Paths – Close Images, 1921), *Mūzas mirklī* (Moments of the Muse, 1925), *Zeme un zvaigznes* (The Land and the Stars, 1928), *Tālie krasti* (Distant Shores, 1934), *Tā zeme ir mūsu* (This Land is Ours, 1934), *Skanošās āres* (The Ringing Spaces, 1934), *Pretim saulei* (To the Sun, 1937), *No Palestīnas palmas šalc* (Palms Rustle from Palestine, 1937). Long poems: *Atraiņnes dēls* (The Widow's Son, 1901), *Uz saulaino tāli* (To Sunny Distances, 1912). A collection of lyrical epics: *Dzīves simfonijas* (Symphonies of Life, 1913). Stories: *Selgā* (On the High Seas, 1898), *Jūrmalas leģenda* (The Seashore Legend, 1899), a poem in rhymed prose, *Fantāzija par puķēm* (Fantasy of Flowers, 1911). The autobiographical sketches, *Mazā Anduļa pirmās bērnības atmiņas* (The First Childhood Memories of Little Andulis, 1901) are Plūdons' entry into children's literature. Children's poetry: *Eža kažociņš* (The Coat of the Hedgehog, 1921), *Vītola stabulīte* (The Willow Reed, 1923), *Kad Ziemassvētki pievārtē* (Christmas at the Door, 1930), *Pasaciņu šupulītis* (The Fairytale Cradle, 1933), *Brīnumstabulīte* (The Magic Reed, 1937), *Rūķišu grāmata* (Book of the Dwarfs, 1939). He compiled a number of poetry anthologies, for example, *Dzīve un dzeja* (Life and Poetry, 1900, 1923), *Jaunības dzeja* (The Poetry of Youth, 1903). He also wrote text books, *Deklamācija jeb daiļlasīšana* (Declamation or Recitation, 1905, 1913), *Latvju literatūras vēsture* (History of Latvian Literature, 1–2, 1908–1909). Collections of literary works: *Daiļdarbu izlase* (Selection of Literary Work, 4 vols, 1922–1925), *Kopoti daiļdarbi* (Collected Literary Works, 4 vols, 1939), *Raksti* (Works, 3 vols, 1974–1978). Plūdons translated *Tā runāja Zaratustra* (Also sprach Zarathustra) by Friedrich Nietzsche (1908), edited anthologies *Modernā vācu lirika* (Modern German Lyrics, 1913), *Leišu dainas* (Lithuanian Folk-songs, 1923), and translated works by Goethe, Heine, Nietzsche, Rilke, Schiller, G.E. Renan, Pushkin and others.

Plūdons' writing shows trends in several literary directions, for example, romanticism, symbolism, impressionism, and Jugendstil. The author's contribution to the development of lyrical epics is noteworthy. It is endowed with historic, social and psychological aspects dictated by the times, all of which the author transposes into symbols of the times: the inexhaustible striving for education of Latvian youth at the end of the 19th and beginning of the 20th centuries, often linked to poverty and

lethal consequences, the events of the 13th century and 1905 shown in allegorical and symbolic categories, and the tragedy of refugees and life itself. The author expresses precisely the mood of his peers, striving for freedom, and the horrors of war. His writing also touches on the theme of afterlife and the relationship of phantoms to visions. The revealing of the sub-conscious is a novelty, for example, in the prose poem *Fantāzija par pukēm*. Plūdons is an outstanding master of nature poetry, made even deeper by his pantheistic world-view. His nature sketches are shown in impressions and multi-coloured moods, all of which form visual and acoustic scenes and associations. The poet was an outstanding master of phonics and instrumentation. The lyrical language of poetry is characterized by a phonetic arrangement, rhythmic shading, continuous movement, emphasis on development, introduction of composition and meter, a precise treatment of form, musicality, and laconic phrasing, whose depth the author achieves by using many diverse imaginative means of expression (comparisons, personifications, metaphors). Plūdons is one of the most outstanding authors of Latvian children's poetry. He expresses simplicity, kindness, imagination and a conviction of the priorities of the virtue of work and goodness in life. |

SANDRA RATNIECE

#### Translations

In German: *Das Igelpelzchen* (1927, transl. by V. Ginters),

*Einer Witwe Sohn* (Riga 1942, transl. by Neilands)

In Lithuanian: *KorP*

In Russian: *Детство маленького Андүүлса* (Riga 1957, transl. by V. Doroshenko), *Избранное: Стихи, баллады, поэмы* (Riga 1970, transl. by L. Kopilova), *Сын вровы* (Moscow 1976, transl. by Kopilova), *Песенка о сенокос* (Moscow 1981), *Ежиковая одежда* (Riga 1985)



**Poruks, Jānis | LV** | (\*13.10.1871 Prēdeļi, Druviena parish, †25.6.1911 Tartu, Estonia)  
Writer, poet. Poruks was the first to write Latvian

psychological prose and philosophical poetry. He was the most significant contributor of European philosophical and literary ideas to Latvian literature at the end of the 19th century. He created the so-called 'pallid youth' and 'the pure of heart' literary types.

He first attended Druviena elementary school, then Liezere parish school, Cēsis town school and the Riga Polytechnic Institute Preliminary School. With the financial support of the patron of literature H. Westermann, he studied at the Dresden Royal Conservatory, mainly the piano and history of music, and taught himself philosophy. After returning to Latvia in 1894 he worked for the newspaper *Mājas Viesis* and the magazine *Mājas Viesa Mēnešraksts*. He studied chemistry and commerce at the Riga Polytechnic Institute. After 1905 his creative work diminished, and on several occasions he underwent treatment at psychiatric facilities in Riga, Strenči, and Tartu.

He published work from 1888. His first book was published in German in Berlin, *Die Religion der Zukunft* (The Religion of the Future, 1894), where he set out in essay form the human concepts of Tolstoy and Nietzsche.

Poruks wrote the first romantic work of prose in Latvian literature, the long story *Pērļu zvejnieks* (The Pearl Fisherman, 1895), its main character, a philosophically reflecting believer in platonic love, out of place in practical reality, rooted in the human understanding of romantics such as Richard Wagner, Novalis, and others. In later works, these ideas are diversified and branched, seeing human opposites in unity and dualism. It is shown against a tragic background portraying altruistic characters in the stories *Sirdsšķīstie ļaudis* (The Pure of Heart, 1896), *Kukažiņa* (1899), *Baltās drānas* (The White Clothes, 1903) and a portrayal of stoic recluses in *Kauja pie Knipskas* (The Battle of Knipska, 1897), *Asaras* (Tears, 1898) and others. The portrayal of romantic love alternates in Poruks' work with realistic descriptions of people. The story is often accompanied by metaphysical ideas, tending towards philosophical thoughts. Most often the hero is a typical romantic character, spiritually independent, with solid moral principles and intense emotions. The opposite is the practical, material world, given an ironic colouring of farce, for example in the stories *Kā Runcis kļuva par Runcē* (How Runcis became Runcē, 1898), and *Ubagi gada tirgū*



(Beggars at the Fair, 1901). Poruks is the author of the first Latvian psychological novel *Rīga* (1899), portraying human personality split by the urban environment.

In poetry Poruks is an outstanding representative of meditative and love poetry in Latvian literature. His poetry shows mainly the hero's heavy-hearted, existentially tragic and metaphysical edge of his personality. The poem *Zilizana sirdsdedze* (Zilizan's Passion, 1905) was published during the author's life, as well as the collection of poetry *Dzejas* (Poems, 1905). He also wrote a play, *Hernhūtieši* (The Hernhuts, 1895 in the press), sketches, literary essays, reviews, and articles on current social and cultural events. | ANITA ROŽKALNE

### Translations

In Czech: *Dvě lotyšské povídky: Ze školského života před válkou* (Prague 1937, transl. by Hanuš Entner); LD

In English: BNR, TS

In Estonian: *Knipska lahing* (Tartu 1929, transl. by K. Kirde), *Pärilipüüdjä* (Tartu 1941, transl. by Karl Aben), *Lahing Knipska all* (Tallinn 1984, transl. by Valli Helde), *Palukavartest pärg* (Tallinn 1989, transl. by Ita Saks)

In French: *La Couronne d'airelles* (Riga 1926, transl. by R. Res-sel); \*PLE(12)

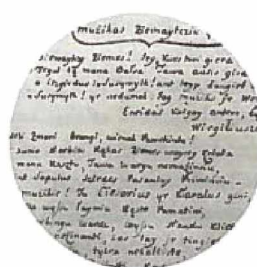
In German: *Die Religion der Zukunft* (Berlin 1894), *Die reinen Herzens sind* (Riga 1922, transl. by E. Eckardt-Skalberg), *Martin Giese: Eine Erzählung aus der Vergangenheit Rigas* (Riga 1941, transl. by Valdemārs Kārklīņš); poetry in a collection: *Da draußen liegt der weiße Schnee... Weihnachtliches und Winterliches aus dem Baltikum* (Wedemark 2000)

In Lithuanian: *Perly žvejys* (Šiauliai 1996, transl. by Renata Nausėdaitė); ILL24, LN; *Jaunoji Lietuva*, 1914, no 3 and 4 (transl. by K. Baronas), *Lietuvos žinios*, 6–16(19–29).7.1914 (transl. by Juozų Vincas), *Kultūra*, 1928, no 10 (transl. by Kazys Boruta), ŠA, 22.6.1996 (transl. by Vigmantas Butkus)

In Russian: *Бумба на Кнуцке* (Riga 1973, transl. by L. Osipova and V. Doroshenko)

### Criticism

Maija Burima, 'The Semantics of the Mill in the First Half of the Twentieth Century in the Context of Latvian Literature and Friedebert Tuglas', in: Anneli Mihkelev and Benedikts Kalnačs (eds.), *We Have Something in Common: The Baltic Memory* (Tallinn 2007), pp 99–110; P. Dale, 'Jahnis Poruks', *Lietuvos žinios*, 29.10(11.11).1913; Audronė Žentelytė, 'Vaikystės pasaulis lietuvių ir latvių neoromantiniėje prozoje', *Literatūra*, no 29(1), 1987, pp 3–19; Silvestras Gaižiūnas, *Kultūros tradicijos baltų literatūroje* (Vilnius 1989), pp 124–126; Idem, *Baltų Faustas ir Europos literatūra* (Kaunas 2002), pp 358–412; Vigmantas Butkus, *Šiauliai: provincijos miestas palatvėje* (Šiauliai 2005), pp 120–123.



**Poška, Dionizas** | LT | (\*13.10.1764 Lėlaičiai, Mažeikiai region, †12.5.1830 Bardžiai, Šilalė region) Poet, historian and lexicographer; a cultural figure with broad outlook who wrote in Lithuanian and Polish. He collected books, carried out archaeological excavations, and founded a museum of ancient artefacts on his estate in Bardžiai, which was the first of its kind in Lithuania. Poška socialised and corresponded with many enlightened people in Lithuania and with professors at Vilnius University. He was the key initiator and promoter of the Lithuanian cultural and national movement in the early 19th century.

Poška was born into a family of lower gentry. He attended a school in Kražiai and, having studied under a barrister, held the offices of archivist and clerk at courts in the Raseiniai region. He wrote in Lithuanian and Polish.

In Lithuanian, he wrote the poem *Mužikas Žemaičių ir Lietuvos* (The Peasant of Samogitia and Lithuania), idylls, elegies, literary letters, occasional verse, epigrams and maxims; in Polish, verse and historical articles. He compiled (up to the letter S) a Polish-Latin-Lithuanian dictionary. He left the greater part of his work in manuscripts; in his lifetime, one of his literary letters and two historical articles (on the origins and mythology of Lithuanians) were published in Warsaw in the periodical press.

Poška's poetic works are of a rationalist type; classical rhetoric goes together with the lexicon of everyday language, and ironic intonations are not infrequent. His most significant work is *Mužikas*. Its serfdom-condemning pathos rests on the idea of physiocracy, and is expressed through the contrast of the description of the importance of the peasant's labour to the existence of society and the depiction of his impoverished everyday life. In his historical works, Poška aimed to lend substance to the right of the Lithuanian nation to independent

existence, to its equality with other nations. The compilation of the dictionary was his response to the need of the development for the Lithuanian language and the creation of standard norms. |

VYTAUTAS VANAGAS

### Translations

In English: GA

In Esperanto: *Vilaĝano de Ĵemajtoj kaj Litovio* (Panevėžys 1995, transl. by T. Lukoševičius); ELP

In German: *Der Muschik Schemaitens und Litauens* (München 1967, transl. by Hermann Buddensieg)

In Hungarian: LK

In Italian: *Le Lingue del Mondo*, 1990, no 5 (transl. by Guodo Michelini)

In Norwegian: PFL

In Polish: APL, TGMLC

In Russian: *Мужик Жемайтуй и Литвы* (Vilnius 1962, transl. by D. Brodsky); JP, LP19

### Criticism

Audronė Žentelytė, 'Der emanzipatorische Diskurs und seine Grenzen: Deutsche, Litauer und Letten zwischen Aufklärung und Romantik', AA, vol 6, 1998, pp 59–77; Michał Brensztejn, *Dionizy Paszkiewicz: Pisarz polsko-litewski na Żmudzi* (Wilno 1934); Vytautas Vanagas, *Dionizas Poška* (Vilnius 1994).



**Priede, Gunārs** | LV | (\*17.3.1928 Riga, †22.12.2000 Riga) Playwright. The focus of Priede's works is the responsibility of man in the second half of the 20th century in social, cultural and ecological processes. Priede continues the tradition of realism in Latvian playwriting and is an innovator of lyrical drama. Priede has also written scripts, theatre reviews, memoirs, and articles on folklore, literature and Riga architecture.

Priede studied architecture at the University of Latvia (1947–1953), worked in administrative work after graduation (1953–1955) and was a lecturer in the history of architecture and construction (1955–1973). In 1954, Priede's play *The Youngest Brother's Summer* was the first postwar drama in Latvia which stepped back from the aesthetics

of Stalinism. Priede wrote over 50 plays. As his plays gained popularity, Priede took on new social and administrative posts: director and editor of the script department at the Riga Film Studio (1960–1964), first secretary for the Latvian SSR Cinematographers Union (1965–1968), and secretary and first secretary of the Latvian SSR Writers Union (1972–1984). From 1975 to 1989 he was a member of the USSR State and Lenin Award Committee.

Publications of plays in books: *Jaunākā brālā vasara* (*The Youngest Brother's Summer*, 1955), *Lai arī rudens* (*Although it is Autumn*, 1956), *Normunda meitene* (*Normund's Girl*, 1958), *Pozitīvais tēls* (*Positive Role Model*, 1960), *Vikas pirmā balle* (*Vika's First Dance*, 1961), *Pa valzivju ceļu* (*On the Whale Route*, 1961), *Septiņas lugas* (*Seven Plays*, 1968), *Piecas lugas* (*Five Plays*, 1973), *Pie Daugavas: Lugas, kinoscenārijs un raksti* (*On the Daugava River: Plays, Movie Scripts and Articles*, 1977), *Pasaku lugas* (*Fairy Tale Plays*, 1981), *Lauku lugas* (*Rural Plays*, 1983), *Sēnes un siens* (*Mushrooms and Hay*, 1988), *Zemgales bajāriene Rīgā* (*The Zemgale Noblewoman in Riga*, 1995), *Centrifūga un citas lugas* (*Centrifuge and Other Plays*, 1997). Plays published in periodicals: *Artemīda* (*Artemis*, 1989), *Nakts pirms mājām* (*Night Before Home*, 1991), *Pārventas hetēra* (*The Courtesan from the Other Bank of the Venta*, 1992), *Vikšējs un hercogiene* (*The Host and the Duchess*, 1992). Productions of unpublished plays: *Trojas zirgs* (*Trojan Horse*, 1961), *Nāk dēli mājās* (*The Sons Come Home*, 1962), *Miks and Dzilna* (1963), *Lastija Bebre* (*Readings by Bebre*, 1964), *Saniknotā slieka* (*The Enraged Worm*, 1983), *Filiāle* (*Branch*, 1983), *Ceturtdienas ciemiņi* (*Thursday Guests*, 1992). Film scripts: *Kārkli pelēki zied* (*Osiers Bloom Gray*, 1961), *Nekur vairs nav jāiet* (*No Need to go Anywhere*, 1964), *Pazemē* (*Underground*, 1964), *Elpojiet dziļāk!* (*Breathe Deeply!*, 1967). Other types of works: *Ko mums te būs mācīties? Raksti periodikā* (*What can we learn here? Articles in Periodicals*, 1987), *Baronielas 12. nams Rīgā* (*Barona Street 12 in Riga*, 1993), *Mazi stāsti par "Jāņiem slimnīcā" un dzīvesstāsts* (*Short Stories about "Midsummer Night in the Hospital" and a Biography*, 1996), *Arhitekts Vilhelms Bokslafs un Rīga. Der Architekt Wilhelm Bockslaff und Rīga* (1997). Priede compiled *Latvju Dainas. Krišjāņa Barona kopojumā. 1894–1915* (*Latvian Dainas. Collected by Krišjānis Barons 1894–1915. Selection*, 1982).



The focus of Priede's plays is the human personality, which he wants us to evaluate through a person's actions, not social, party or national identity, and to feel piety towards individuality. Priede's plays do not doubt the potential of social development, but they strive to stress that this system requires truth and honesty towards oneself and towards the present and past of society. In the early 1960s Priede wrote plays which are compatible with Khrushchev's period of political thawing. The main characters are young people, including a character 'who has many roads to travel'. There is humour in the plays and elements of improvisation. As the meaning of social motifs in the plays increased, they regularly met with censure. The most acute Latvian political play during the Soviet period, *The Smell of Mushrooms*, was banned from 1967–1988 and the drama *Blue* was first staged in Pärnu, Estonia, and only later in Latvia. In his plays from the 1960s to the 1980s, Priede criticised irresponsibility and conformism in the family and society, as was typical in Soviet society, and the denial of national identity and history. Priede's plays are the first in Latvian drama to mention the large-scale deportations during Soviet times. The dramas *Centrifuge* (1985) and *Sniegotie kalni* (*Snow-covered Mountains*, 1986) portray the human situation under totalitarian conditions and they bring to an end the Soviet period in Latvian playwriting.

In the renewed Republic of Latvia, Priede's plays reflect the influence of transitional times on people's destinies, and the situation of the intelligentsia and culture at the end of the 20th century. The plays became shorter, like sketches of various events. Priede searches for dramatic conflicts in everyday situations. Inner activities dominate over external activities in his plays. There is significance in hidden meanings, things not mentioned, metaphors, and later on symbols. The plays are governed by a muted intonation, and Priede is often called the master of half-tones and the initiator of Chekhovian traditions in Latvian drama. The lyrical aspect in his plays is introduced through folk songs (Latvian, Liv, Georgian and Gypsy) and poems. |

IEVA KALNIŅA

#### Translations

In English: 'SBP

In Lithuanian: *Jaunesniojo brolio vasara* (Vilnius 1957)

In Russian: *Лето младшего брата* (Moscow 1956), *Пусть осень* (Moscow 1957), *Любимая Нормунда* (Moscow 1959), *Пьесы* (1963), *На путь китов и чаек* (Moscow

1966), *Портрет лива в старой Пузе* (Moscow 1978), *Пьесы* (Riga 1983)

#### Criticism

Biruta Čap, 'The Family, Tradition and Art in the Theater of Gunars Priede', *Lituanus*, vol 26, no 3, 1980, pp 63–72; Benedikts Kalnačs, 'Soviet Censorship and Latvian Drama', *Colloquia*, no 17, 2006, pp 109–121; Idem, 'Baltic drama during the "thaw"', in: Eva Eglāja-Kristsons and Benedikts Kalnačs (eds.), *Back to Baltic Memory: Lost and Found in Literature 1940–1968* (Riga 2008), pp 152–169.



**Princis, Jānis** | LV | (Prints, \*26.11.1796 Pope parish, Latvia, †16.1.1868 Ventspils, Latvia, buried in the Cīrpstene Cemetery) Liv and Latvian cultural activist, writer, translator. Since the origins of the written Liv language can be traced only to the second half of the 19th century, Princis wrote mainly in Latvian. He is a representative of a Liv family important in Baltic culture, and he left visible traces in collecting and preserving the cultural heritage of Kurzeme Livs.

A Liv fisherman, later churchwarden of the local Pīze (now Miķeļtornis) church (1826–1844), Princis often substituted for the minister who did not live locally. Princis taught himself to read and write, but never attended school, because there was none in his locality at the time. Together with his son Jānis Princis junior (1821–1904), he wrote a book of religious poems and prose in Latvian, *Jūrnieku svētās dziesmas un lūgšanas* (*Holy Songs and Prayers of Fishermen*, 1845). The hymns, written in iambic and trochee meter, and six prayers written in prose, are dedicated to the wonderful rescue from a great storm in the summer of 1842 that had overtaken Jānis Princis senior while sailing in a boat to Riga. The hymns are dedicated to the fishermen of Kurzeme going out in danger of their lives to fish in the Baltic Sea.

Princis, with his sons Jānis and Pēteris (1831–1889), translated the Gospel of St. Matthew into the Wes-

tern Liv dialect, *Das Evangelium Matthäi in den westlichen Dialect des Livischen* (London 1863), which was published by the nephew of Napoleon, Louis Licien, a chemist who was interested in the disappearing languages of small nations. Princis and his sons provided rich material on Liv dialects and folk traditions which was published in Andreas Johan Sjögren's book *Reise nach Livland und Kurland zur genauen Untersuchung der Reste Liven und Krewingen* (Weimar 1847), and Sjögren's *Livische Grammatik nebst Sprachproben [...] mit einer historisch-ethnographischen Einleitung versehen von F.J. Wiedemann* (St. Petersburg 1861). Some of the unpublished material of the Liv language collected by Princis is deposited at the Museum of Estonian Literature in Tartu.

Princis enriched both Latvian and Liv culture with his poetry and articles in the newspaper *Latviešu Avīzes* and carefully collected evidence of the Western Liv dialect, as well as translations of religious literature. | JANĪNA KURSĪTE



**Pūkelevičiūtė, Birutė** | LT | (\*12.8.1923 Kaunas, †21.9.2007 Vilnius) Prose writer, poetess, playwright and translator famed for her autobiographical novels about the fates of refugees who emigrated to the West after World War II. Her entire work is permeated with a dramatic quality determined by her theatrical experience.

Pūkelevičiūtė studied in Kaunas, in 1944 fled to Germany, lived in Canada and the USA, and returned to Lithuania in 1998. She performed in Lithuanian theatres in Lithuania and Germany, and was engaged as a theatre director in Montreal and Chicago.

Pūkelevičiūtė published the poetry collection *Metūgės* (One-Year-Old Shoots, 1952), the dramatic poem *Atradimo ruduo* (The Autumn of Discovery, 1990), the novels *Aštuoni lapai* (Eight Leaves, 1956),

*Rugšėjo šeštadienis* (A Saturday in September, 1970), *Naujųjų metų istorija* (A New Year Story, 1974) and *Devintas lapas* (The Ninth Leaf, 1982), and the collection of short stories and sketches *Marco Polo Lietuvoje* (Marco Polo in Lithuania, 1982).

The desire to cover the variety of exodus experiences determined the broad genre palette is characteristic of Pūkelevičiūtė's work: she wrote novels, short stories, a lyrical drama, a comedy, poetry in prose, verse and poetic tales.

The most mature part of her work consists of the autobiographical novels *Aštuoni lapai* (1956), *Devintas lapas* (1982) and the dramatic poem *Atradimo ruduo* (1990). These works feature the realia of the end of World War II. The theme of the preservation of humanity in a dehumanising environment, clad in the form of a thriller, irony and occasionally tragic-comic laughter, brings these novels close to the work of E.M. Remarque. Two planes in time and space are a characteristic feature of the composition of Pūkelevičiūtė's novels. There, idyllic images of Kaunas or the safe suburbs of Chicago are contrasted with the shocking realia of the Eastern front or the dictatorship of the 'new barbarians' entrenching itself in Germany. These novels reflect the principle inherent in almost all of Pūkelevičiūtė's works, combining impressionist narrative with the contexts of Lithuanian folk tales, and biblical, Christian or antique mythology. The structure of *Aštuoni lapai* is based on the Holy Week, while in *Devintasis lapas* the universal plane of subjective experiences is the myth of Antigone. Pūkelevičiūtė's autobiographical novels, which stand out in their qualities of both adventurous and existential narrative, belong to the rich layer of 20th-century Lithuanian émigré literature which reflects the themes of freeing one's homeland and the adaptation to an alien culture. American Lithuanians plunging into society's consumerist inertia, and their desperate desire to preserve the norms of 'Lithuanian' life, are prominent in the novels *Rugšėjo šeštadienis* (1970) and *Naujųjų metų istorija* (1974), and in the short story collection *Marco Polo Lietuvoje* (1982). After the publication of the collection of poetry in prose *Metūgės* in 1952 and the dramatic poem *Atradimo ruduo*, Pūkelevičiūtė is seen as 'a creator of new poetic language' in Lithuanian émigré literature. *Metūgės* stands out in its magic ritual atmosphere and praise for the woman's vital powers,



with the discernment of the manifestations of the bearing goddess – the pro-mother of all women, in nature. There arises a portrait of the suffering Madonna, which annuls the opposition between the erotic and sacral beginnings. The motif of the Mother's suffering developed by the author is compared to similar motifs in the work of Anna Akhmatova, Marina Tsvetayeva, and Spanish women poets writing about the Civil War; Pūkelevičiūtė's blank verse resembles the Imagists, French Neo-symbolists and the Spanish poets of the 1927 generation.

In *Atradīmo ruduo*, the poetess focuses on the universal experience of human guilt and punishment. The prevailing collective subject – the voices of three lamenting women – creates the perspective of a woman's view on the history of Lithuania. The poem merges the planes of pagan and Christian myths, Lithuanian folk tales and songs, and Lithuanian history, while the dramatic narrative is tuned to the ritual of a requiem mass. As in *Metūgės*, it praises the act of resurrection through bearing nature, and not the agony of grief. |

IMELDA VEDRICKAITĖ

#### Translations

- In English: GO, LIHOW, RA, *Lituanus*, vol 28, no 4, 1982 (transl. by Dana Račiūnas); *Lituanus*, vol 50, no 2, 2004 (transl. by Gražina Slavėnas)  
 In French: VPLA; *Le Journal des poètes*, 1990, no 1 and no 6 (transl. by Birutė Ciplijauskaitė and Nicole Laurent-Catrice)  
 In Italian: QSNE  
 In Latvian (both transl. by Zariņu Jānis): *Septembra sestdiena* (Brooklyn 1976), *Lieldienas bez zvaniem* (Brooklyn 1981)  
 In Spanish: *Planto: Elegia por un guerrillero lituano* (Barcelona 1994, transl. by Birutė Ciplijauskaitė), ESD, VEES; *Zurgai*, Junio 1990 (transl. by Ciplijauskaitė)  
 In Swedish: BDLH

#### Criticism

- Rimvydas Šilbajoris, [Review of *Rugsėjo šeštadienis*], BA, vol 46, no 1, 1972, pp 152–153; Idem, [Review of *Marco Polo Lietuvoje*], WLT, vol 57, no 4, 1983, p 669; Viktorija Skrupskelytė, [Review of *Naujųjų metų istorija*], BA, vol 49, no 1, 1975, pp 167–168; Vaiva Račiūnaitė, "Two Novels of Retreating", *VilniusR*, no 15, 2004, pp 75–76; Birutė Ciplijauskaitė, 'Attemporal, Unbound, Always in Flight: Poetry of Birutė Pūkelevičiūtė', *Lituanus*, vol 50, no 2, 2004, pp 38–51; Vytautas Kubilius, *Literatur in Freiheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 161–163; Idem, *Birutė Pūkelevičiūtė – aktorė ir rašytoja* (Vilnius 2004).



#### Pumpurs, Andrejs | LV | (\*22.9.1841

Lieljūprava parish, †6.7.1907 Riga, buried in the Large Cemetery) A prominent Latvian poet of the 19th-century National Awakening, author of the literary epos *Lāčplēsis*, and publicist.

Pumpurs graduated from the Lielvārde parish school in 1856 and subsequently worked as assistant distiller at the Mirabele manor in Lithuania, as a logger on rafts, as an assistant surveyor, later as surveyor and estate manager in various locations in Latvia. In 1876–1877 he joined the Slav volunteers in Moscow to assist the Serb freedom fighters to liberate them from the Turks. In 1878 he graduated from the Odessa officers' school, and served in the south of Russia. He returned to Riga in 1882 and served in the War Department (from 1890 with the rank of staff captain) where occasionally his service duties took him to Tartu and Panevėžys and various locations in Latvia. From 1895 he worked at the Daugavpils (then Dvinska) supply depot and often escorted army supply shipments throughout the Russian Empire.

In his lyrical and epic poetry, as well as in articles, Pumpurs' spirit of great unrest, world traveller and freedom fighter comes through. He wrote a historic story of the ancient Prussian freedom fighters *Erkus Munte* (1875), and of the Serb freedom fighters, *No Daugavas līdz Donavai* (*From Daugava to Donau*, 1895, in book form 1896). However, the most important subject of Pumpurs' poetry was the yearning of the Latvian people for freedom. While working as assistant surveyor in Vidzeme, Piebalga (1867–1872), Pumpurs was actively involved in public processes of national awakening, along with other prominent writers of the area, writing a number of poems which immediately gained public recognition.

However, the most important work of Pumpurs, with which he marked the central point of the second half of the 19th century National Awakening, was the literary epos *Lāčplēsis* (Bear-Slayer, 1888),

which was enthusiastically welcomed by readers as a folk epos raised from non-existence. In writing *Lāčplēsis*, the author used as a basis Latvian legends of mythical strongmen, folk songs, also gaining inspiration from other European eposes and epic poems, from the *Iliad*, the *Odyssey* and through to Kalevala and Kalevipoeg. *Lāčplēsis* became a sacred text for Latvians before gaining independence, with the basic idea that freedom, although lost for many centuries, will be regained. Pumpurs' collected works have been published as *Raksti* (I–II, Riga 1925). | JANĪNA KURSĪTE

### Translations

In English: *Bear-Slayer: The Latvians people's hero* (Riga 1988, transl. by Rita Laima Krieviņa), *Bearslayer* (Riga 2007, transl. by Arthur Cropley); BE

In Estonian: *Karutapja* (Tallinn 1979, transl. by Valli Helde), *Lāčplēsis* (Tallinn 1973, transl. by Karl Aben and V. Beekman)

In French: \*PLE(11b)

In German: *Der Bärenjäger: Ein Held des Lettische Volkes* (Riga 1988, transl. by G. Cirulis)

In Lithuanian: *Lačplėsis: Latvių tautos didvyris* (Vilnius 1959, transl. by Vytautas Bložė); KorP

In Russian: *Лачнец* (Riga 1988, Leningrad 1985, transl. by L. Kopilova; Riga 1983, transl. by V. Derzhavin; Riga 1948, Moscow 1945, 1948, 1950, 1955, 1975)

### Criticism

Silvestras Gažiūnas, *Kultūros tradicijos baltų literatūroje* (Vilnius 1989), pp 21–23; Idem, 'A. Pumpuras – įsikūnijančių idealų dainius', *Metai*, 1992, no 1, pp 158–159; Idem, *Baltų Faustas ir Europos literatūra* (Kaunas 2002), pp 349–357; Vigmantas Butkus, *Latvių literatūros eskizai: Iki XIX amžiaus pabaigos* (Šiauliai 1998), pp 51–64.



**Putniņš, Pauls** | LV | (\*12.11.1937 Reinkalvi, Vecpiebalga parish) Playwright, author of socially noteworthy dramas and comedies. Recipient of Andrejs Upīts (1977), Andrejs Pumpurs and Anna Brigadere (both 1981) literary awards.

Putniņš is a graduate of the Vecpiebalga Secondary School (1957) and the Theatre Faculty of the

Latvian State Conservatory (1963). He has directed plays and assisted in directing (1963–1970). Later he devoted all his time to writing. He was also several times elected member of the Saeima (Parliament) of the Republic of Latvia.

Putniņš' plays have been produced and published since the end of the 1960s. His most significant works are: *Kā dalīt zelta dievieti?* (How to Divide the Golden Goddess?, staged 1968, published 1971), *Lauzīsim galvas dotajā virzienā* (Let's Rack our Brains in the Given Direction, staged 1970), *Mulķis un pletētāji* (The Fool and the Ironers), *Paši pūta, paši dega* (Blow and Burn by Ourselves, both staged in 1972, published in 1975), *Šausmas, Janka sācis jau domāt* (Oh Horror, Janka has Started to Think, published in 1983), *Aicinājums uz pērienu* (Invitation to a Flogging, published in 1983, staged in 1976), *Pasaulīt, tu ļaužu ēka* (The World, a House of People, staged 1978, published in 1983), *Nakts-sargs un veļas mazgātāja* (The Night Watchman and the Washerwoman, staged 1979, published in 1983), *Uzticības saldā nasta* (The Sweet Burden of Trust, staged 1981, published 1987), *Pusdūša* (Half-Courage, staged 1980, published 1987), *Ar būdu uz baznīcu* (To Church with a Shanty, staged in 1987), *Ar Dievu pie zemes* (With God to Land, staged in 1991) and others. Putniņš' polemical essays on current social issues have been published in the press. He has also dramatized Andrejs Upīts' novel *Laikmeta griežos* (The Turn of Times, staged in 1979), and the brothers Kaudzites' novel *Mērnīeku laiki* (Surveyor Times, staged in 1980).

Putniņš' plays address realistically social and ethical problems, mainly against a rural and small town background, baring different social layers and individual characters. In his first works he turns his attention to the tragic inner conflicts of the younger generation, caused by the collision of the search for ideals in life with reality, in turn causing ethical instability. In some of his plays, in resolving a conflict, a satirical, at times grotesque, environment is contrasted with a central character portrayed with romantic intensity, and at times with kind irony. Some of his work does not have strongly drawn conflicts, and the characters are deliberately revealed under conditions of the apparent natural flow of life. | BENEDIKTS KALNAČS

### Translations

In Lithuanian: *Panaktinis ir skalbėja* (Kaunas 1982, transl. by Vytautas Martišius)

In Russian: *Пьесы* (Riga 1986, transl. by S. Khristovsky)





**Radauskas, Henrikas** | LT | (\*23.4.1910 Cracow, Poland, †27.7.1970 Washington, USA) One of the best-known Lithuanian modernist poets.

Radauskas studied at Panevėžys gymnasium and teachers' training college; in 1930–1934, he studied the Lithuanian language and literature at Vytautas Magnus University in Kaunas, held various jobs (as a librarian at the university, a presenter at Klaipėda radio, a proofreader and editor). During the years of the German occupation (1941–1944) he was an editor at the State Publishing House in Kaunas, and from 1943 he was the head of the publishing department. In 1944, he emigrated to Germany; in 1949 he moved to the USA, lived in Chicago and Baltimore, and did manual work there. In 1959–1969 he worked at the Library of Congress in Washington.

He published the poetry collections *Fontanas* (The Fountain, 1935), *Strėlė danguje* (An Arrow in the Sky, 1950), *Žiemos daina* (A Winter Song, 1955), and the poetry selection *Eilėraščiai* (Poems, 1965), including a section of new verse *Žaibai ir vėjai* (Lightnings and Winds). The collection of his last poems, *Eilėraščiai, 1965–1970* (Poems 1965–1970, ed. by Jurgis Blekaitis, introd. by Alfonsas Nyka-Niliūnas) was published posthumously (1978). Radauskas also compiled a Polish–Lithuanian dictionary (1939), translated into Lithuanian French and Polish prose, Russian, German and Polish poetry, and wrote literary criticism and reviews. His *Visi eilėraščiai* (All Verse, comp. by Aleksandras Žalys) was published in 2006.

Having made his appearance in Lithuanian poetry at the height of the neo-romantic movement, Radauskas signposted, with his work, the point of modernist maturity of Lithuanian literature and the beginning of the epistemic turn validating the autonomy of art. In his very first poems the poet declared his commitment to art as a world with its own laws, and refused to relate this world to reality ('I don't believe in the World, yet I believe in a

Fairy tale'). Aestheticism, anti-lyricism, aesthetic distance and irony are the key features of Radauskas' entire work. The principal of theatricality is inherent in the structure of his poem. The poem is composed not as an expression of feelings or ideas, but as a dynamic poetic narrative, a performance of images and words denying the laws of reality. This performance incorporates irony and the sense of existential tragedy that gained intensity in his late poetry. Radauskas' poetic narrative is dominated by two interrelated narratives: the 'killing' of reality and the emergence of the poetic miracle replacing reality. The lyrical subject acts as a narrator or director, and does not appear in the text. According to Alfonsas Nyka-Niliūnas, the functions of the heart that for many years had been 'tortured' in Lithuanian poetry were replaced by the phenomenology of the senses, 'an orgy of colours, sounds and movement'. In this poetry, we will not find anything specifically Lithuanian, since the poet's imagination is nourished by the world's mythology and Western culture. His work abounds in overt and covert allusions to the history of art, literature and music. These allusions are not just a stage setting: they are an active structural element pointing to the essentially different nature of reality and the poetic world. Radauskas' visually expressive poetry has a strict, classical form with the dominating quatrain, the correlation of various levels of language, and sonic, rhythmic and metric tuning. The influence of his poetry is obvious in the work of quite a few contemporary Lithuanian poets. | DALIA SATKAUSKYTĖ

#### Translations

- In Croatian: *Forum*, 2006, no 7/9 (transl. by Mirjana Bračko)
- In Dutch: ESHGH
- In English: *Chimeras in the Tower* (Middletown 1986, ed. and transl. by Jonas Zdanys); 'CREP, GA, GO, LIHOW, LPB, LWL, 'ShB, SPWLP; *Lituanus*, vol 1, no 3, 1959 (transl. by Astrid Ivask and W. K. Matthews); in: *The Complete Poems of Randall Jarrell* (New York 1969), in: *The Prose Poem: An International Anthology* (New York 1976, ed. by Michael Benedikt, transl. by Zdanys)
- In Estonian: in: Marie Under, *Ääremail* (Stockholm 1963)
- In German: LL, LLR
- In Hungarian: LK
- In Latvian: IvaskaDA, BruvMMD, BruvVA2; *Karogs*, 2002, no 6 and 2005, no 7 (transl. by Pēters Brūveris)
- In Polish: APL; *Borussia*, no 17, 1999 (transl. by Izabela Korybut-Daszkiewicz)
- In Russian: *Вильнюс*, 1991, no 8 and 1995, no 3 (transl. by Anna Gerasimova), *Статус-кво*, 2007, no 4 (transl. by Georgy Yefremov)

## Criticism

Rimvydas Šilbajoris, 'Henrikas Radauskas: Timeless Modernist', *BA*, vol 43, no 4, 1969, pp 50–54; Idem, *Perfection in Exile: Fourteen Contemporary Lithuanian Writers* (Norman 1970), pp 25–55; Idem, 'The Arts as Images in the Poetry of Henrikas Radauskas', in: *Baltic Literature and Linguistics* (Columbus, OH 1973), pp 29–35; Idem, [Review of *Eilėraščiai*], *WLT*, vol 53, no 4, 1979, p 722; Idem, 'Poetic Text and Human Feeling in Gunars Salpiņš and Henrikas Radauskas', *JBS*, vol 13, no 2, 1982, pp 91–97; Idem, [Review of *Chimeras in the Tower*], *Lituanus*, vol 34, no 2, 1988, pp 73–77; Ivar Ivask, [Review of *Žiemos daina*], *BA*, vol 32, no 1, 1958; Idem, 'The Contemporary Lithuanian Poet: Henrikas Radauskas', *Lituanus*, vol 5, no 3, 1959, pp 86–90; Idem, [Review of *Eilėraščiai*], *BA*, vol 40, no 4, 1966; Jonas Zdanys, 'The Applied Aestheticism of Henrikas Radauskas (1910–1970)', *Lituanus*, vol. 23, no 1, 1977, pp 23–34; Jurgis Blekaitis, 'Radauskas', *Lituanus*, vol 25, no 3, 1979, pp 37–69; Živilė Gimbutas, 'Repetition of Metaphor: A Study of Wallace Stewens and Henrikas Radauskas', *Lituanus*, vol 34, no 1, 1988, pp 66–87.



## Radzevičius, Bronius | LT | (\*24.12.1940

Radviliškis, †10.10.1980 Vilnius [committed suicide], buried in Vyžuonos, Utena region) One of the outstanding Lithuanian prose writers, who honestly and painfully revealed the existential cul-de-sac of the postwar generation.

In 1968, Radzevičius graduated from Vilnius University, where he studied the Lithuanian language and literature, and worked as a teacher; in 1968–1973 he worked for the editorial boards of various periodicals, and from 1973 at the research methodical cultural centre.

During his lifetime he only published the short story collection *Balsai iš tylos* (Voices from Silence, 1970) and the first part of the novel *Priešaušrio vieškeliai* (The Predawn Roads, 1979); the complete novel was published in 1985 (Juozas Aputis edited part 2 from the manuscript). His best short works of prose were published in the selections *Link Debesijos* (Towards Debesija, 1984) and *Vakaro saulė* (The Evening Sun, 1996).

Radzevičius' novel *Priešaušrio vieškeliai* arose in Lithuanian literature as a work of exceptional psychological authenticity aiming for the ontological depths and essential circle of issues. Part 1 tells, still in a fairly traditional manner, of the postwar Lithuanian village in its gloomy reality, in parallel with which the story of the formation of the protagonist is developing (Bildungsroman). In part 2, the cohesion of the narrative is increasingly sacrificed for the presence of the pulsating thought: permanent anxiety, the state of eternal formation, recurrent themes, situations, images and metaphors manifest themselves in endless dispersion of reflection. It is the first so intimate opening-up of the 'I' in Lithuanian literature of the postwar decades. An infinite string of self-reflections and the intensity of exhausting self-analysis arise from a deep feeling for nature, a longing for perfect love, childhood experiences, the loss of the homeland, cultural impulses and eternal existential questions. Poetic rhythmic prose points to moments of revelations. The motif of eternal light is a comforting philosophical resort for the metaphysically engaged hero seeking the ideal. Unbalanced, long and wordy sentences prevail, in which one combination of abstract notions, outbreaks of sensual experiences and the shards of material reality fall over one another. The rhythm of the narrative is feverish, its syntax resembles the pounding of waves. Many motifs of the novel acquire a more constructive expression in the novellas, and vice versa: the semantic kernels of small prose unfold in the novel pointing to the integrity of the author's perception and the identity of a circle of problems. The need for love, the feeling of home, the motif of wrong, the dramatic tangle of the mundane and the existential lend substance to Radzevičius' underlying attitude that 'existence is neither trifling nor accidental'. A characteristic feature of his style is imparting a concrete sensual detail to the correlation between the temporary and the eternal, the profane and the sacral. He always searches for inner meanings in the richly represented empirics of the world.

Radzevičius' entire creative legacy is surprisingly consistent. The survival value of *Priešaušrio vieškeliai* is unquestionable. The relation between tradition and modernity in the novel is triggering never-ending discussions. The author's contemporaries see this novel as the most authentic document of existentialist perception, while the



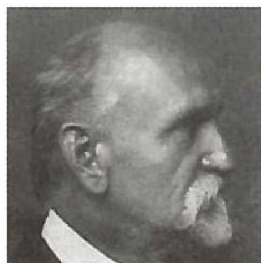
young criticise it for its lack of economy, exaltation of suffering and literariness. The representatives of Lithuanian émigré literature (e.g., the poet and critic Alfonsas Nyka-Niliūnas) are sceptical about the novel due to ideological sorting into 'black and white', its superficial philosophising and its untamed structure. | JŪRATĖ SPRINDYTĖ

### Translations

- In Croatian: NI, VIAB; *Quorum*, 2002, no 2 and *Nova Istra*, 2002, no 2/3 (transl. by Mirjana Bračko)  
 In English: *Vilnius*, Winter 1995 (transl. by Izolda Geniušienė)  
 In Estonian: *Pilvede maa* (Tallinn 1987, transl. by Valvi Strikaitienė, introd. by Birutė Masionienė)  
 In French: ADB  
 In German: SO  
 In Italian: AV  
 In Russian: *Большаки на рассвете* (Vilnius 1987, transl. by Grigory Kanovich); *Литературная газета*, 29.7.1992 (transl. by Nataliya Vorobeva)  
 In Serbian: AKPL  
 In Slovak: PNSZV  
 In Slovenian: ZIL

### Criticism

Violeta Kelertas, [Review of *Link Debesijos*], *WLT*, vol 59, no 3, 1985; Algis Kalėda, *Echoes of the Years* (Vilnius 1988), pp 65–66; Albertas Zalatorius, 'The Genre Which Needs No Advocate', *Vilnius*, Winter 1995, pp 31–35; Vytautas Kubilius, *Literatūra in Freidheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 243–246.



**Rainis, Jānis** | LV | (real name Jānis Pliekšāns, \*11.9.1865 Varslavāni, Dunava parish, †12.9.1929 Majori, buried in the Riga New Cemetery, now called Rainis Cemetery) Poet, playwright, translator, publicist, politician. The best-known Latvian writer of the first half of the 20th century outside Latvia. One of the most outstanding spiritual leaders and ideologists of the Latvian Social Democratic Party. There are four Rainis museums in Latvia: at the writer's birthplace, Tadenava, Daugavpils region, in Jasmuiža, Preiļi region, in Majori, and in

Riga. In 1940, Rainis was awarded the title of LSSR People's Poet.

The writer's childhood and youth were spent in what is now the Daugavpils region, at Tadenava and Randene as well as Jasmuiža, where he gathered impressions not only of the local Latgale folklore but also the folklore traditions of Belarusians and Lithuanians living in this district. Under the impact of his childhood impressions, and encouraged by the ethnographer Eduard Wolter, he wrote an extensive description of wedding traditions in one of the Latgale communities (*Svadebnyje obrjady Vyshkovskoj volosti Dinaburgskogo ujezda*) that was published in a collection edited by Wolter (*Materialy dlja etnografiji latyshskogo plemeni Vitebskoj guberniji*, 1890, St Petersburg) on the traditions of residents of the eastern Latvia. Rainis studied at the Law Faculty of the University of St Petersburg (1884–1888), worked at the Vilnius regional court and in Jelgava (1889–1991). During 1891–1895 he was editor of the voice of the Latvian social liberation movement, the newspaper *Dienas Lapa*. In 1897 he started work as a lawyer in Panevėžys. He was arrested in 1897 for participating in the 'The New Current' (Jaunā strāva) movement, expounding social democratic ideas, and was sentenced and deported to the town of Slobodsk (1897–1903). On his return to Latvia, he became one of the spiritual leaders of the 1905 revolutionary movement in Latvia, mainly because of his poetry. When the revolution was suppressed he was forced into exile in Switzerland, where he lived with his wife, the poet Aspazija, from 1905 to 1920. He returned to an already independent Latvia, became director of the Daile theatre (1920–1921), director of the National Theatre (1921–1925), and minister of education (1926–1928), and was also engaged in his literary work.

During his life, the following collections of poetry were published: *Tālas noskaņas zilā vakarā* (Distant Moods on a Blue Evening, 1903), *Vētras sēja* (Sowing in the Storm, 1905), *Klusā grāmata* (The Silent Book, 1907), *Tie, kas neaizmirst* (Those Who Remember, 1911), *Gals un sākums* (The End and the Beginning, 1912), a cycle of five poetry collections or a novel in poetry *Dagdas skiču burtnīcas* (The Dagda Notebooks, 1920–1925). Rainis' poetry evolved from neo-romanticism to symbolism, from symbolism to neo-impressionism. A philosophical thread is strongly expressed in all his

poetry collections. In his opinion, poetry must be closely linked with philosophy. It must express the future ideas of philosophy in poetic language, because only in this way is it possible through poetry to influence social processes and the development of a new individual, future man. In his poetry, Rainis created strong personalities, the poetic hero, at first obsessed with the thought of a future independent state, but in his later poetry the ideas of spiritual perfection and spiritual renewal. Rainis was by no means a hard-line socialist, and sympathised even less with communist ideas in the USSR. For this reason, in the 1930s, publications of Red émigrés denounced him as a renegade. After the occupation of Latvia in 1940 there was a need for a writer, an icon, to whom all or many ideas of the dreams of building a communist utopia could be ascribed. Rainis was chosen to be that icon, mainly with his poetry of the early-20th century, which expressed a strong need for social change. Believing that a precise word may influence and change the reader (a generation, society, nation, or state), Rainis paid much attention not only to the magic unity and force of the idea, content and form of the poetic word, but also to the influential word of drama. In the 20th century, Rainis' plays had a great influence on the audience. His plays and poetry were, if not the most important, then certainly one of the most important spiritual factors in attaining and establishing the Latvian state and national independence. During the second half of the 19th century, Latvian literature was dominated by national romanticism which, at the end of the century and the beginning of the 20th century, during the social changes of the time, no longer addressed a broad circle of readers. At this time Rainis wrote a satirical play *Pusideālists* (Half an Idealist, staged in 1903, published in 1904) on the emptiness and unsuitability of national rhetoric for the new social changes of the 20th century. Practically all of Rainis' other plays are written in symbolic language, with the author sensitively reacting either to the coming changes in society, thus promoting its coming, or quite the opposite, not sensing in the Latvian public some, in his opinion, important ideas, an echo of future direction. In the symbolic play *Uguns un nakts* (Fire and Night, in the press 1905, in book form 1907, staged in 1911), although the subject and characters are borrowed from folklore and Andrejs Pumpurs' epic *Lāčplēsis* (1888), the need for great social

changes and a new type of hero is emphasised. The main characters, Lāčplēsis and Spidola, are a unity of physical and spiritual, masculine and feminine forces. Rainis wrote the play *Zelta zirgs* (The Golden Horse, 1909) attempting to address it to both children and adults. The play is based on Latvian, Estonian, German and other fairy tale motifs about a princess sleeping in a glass coffin on top of a high mountain. Someone must find the magic formula to bring the princess back to life. The play uses the topic of seasonal myth (the seasonal death and rebirth of the sun), linked to the social situation of the time, when, after the defeat of the 1905 revolution, forces had to be found for the rebirth of society, as well as the idea of establishing a Latvian state. The seasonal myth, and, more broadly, the myth of the death and rebirth of gods, is also the basis of Rainis' play *Spēlēju, dancoju* (I Played, I Danced, written in 1915, appeared in book form in 1919, staged in 1921). Motifs of Latvian folklore are also used in Rainis' play *Krauklītis* (The Little Raven, 1920, staged in 1921), and motifs of Russian folklore are used in the play *Ilja Muromietis* (1923, staged in 1928). Besides the plays with mythological or folkloristic stories or motifs, plays using historic scenarios were also important to Rainis. For the play *Indulis and Ārija* (1912) Rainis found material in the 13th-century history of the Baltics, with the attempts of the Lithuanian King Mindaugas (in Rainis' play named Mintauts) to unite Lithuanians, Prussians and other Baltic tribes into one state. At the centre of the play is the conflict between duty to brothers of the tribe and love for the daughter of the enemy (Germans). In this, as in several other plays, *Pūt, vējiņi* (Blow, Wind, 1914), *Jāzeps un viņa brāļi* (Joseph and his Brothers, 1919), Rainis sees the ideal of the future state and future man in ethical actions. Rainis has also used motifs of more recent history, emphasising the historic Latvian-Russian collision in the play *Rīgas ragana* (Witch of Riga, 1928), where two opposites are the Tsar of Russia, Peter I, and the defender of Riga, a Latvian woman, who is called a witch because she faces Peter I brutal force and cunning with spiritual power. Some of Rainis' work was banned by censors during the Soviet regime. One of these works is the dramatic poem *Daugava* (1919) where, similarly to other works, Rainis stresses the importance of spiritual resistance for a nation, a state or an individual at critical times.



During the 1920s, Rainis turned to writing for children, writing a number of plays which became popular at the time: *Mušu ķēniņš* ('The King of the Flies, 1923), *Suns un kaķe* ('The Dog and the Cat, 1928), as well as a book of poetry. Both in plays and poetry Rainis used characters and situations from Latvian fairy tales and folk songs, well known to children. Rainis has left an immense influence not only in original Latvian literature but also in translation. With his translations he not only enriched the Latvian language but also the poetics of poetry, finding equivalents for the metres and stanzas of various nations. His translation of *Faust* by Goethe (published in 1898) was considered for a long time a model translation. Rainis translated systematically and deliberately, beginning with the classic European writers (Goethe, Shakespeare, Lessing, Byron, Heine, Pushkin) and ending with German, Russian and other works popular at the end of the 19th and the beginning of the 20th centuries (Ibsen, Trakl, Werfel, Brusov, Yesenin). Through German, he translated Chinese, Indian, Armenian, Greek and other poetry, including Lithuanian, Estonian and Finnish poetry. Collected Works, vols I–XXX (1977–1986); Translations, vols I–IV (1989–1990). | JANĪNA KURSĪTE

## Translations

In Bulgarian: ACL

In Czech: *Daleké ozvěny* (Prague 1982, comp. and transl. by Radeagast Parolek)

In English: *The Sons of Jacob* (London; Toronto 1924, transl. by Grace Rhys), *Joseph and his Brothers* (1965, J. Cedriņš' revision of 1924 transl. by Rhys), *Fire and night* (Menlo Park 1981, transl. by R. Miller); BE, 'FN, 'GS

In Estonian: *Joosep ja tema vennad* (Tartu 1928, transl. by Karl Aben), *Valdud teosed I and II* (Tallinn 1965, transl. by Aben, Ain Kaalep, Vladimir Beekman, August Sang, Mart Pukits and Oskar Kruus)

In Italian: *Giuseppe e i suoi fratelli* (Firenze 1949)

In Lithuanian: *Aukso žirgas* (Šiauliai 1925, transl. by Boris Melngailis; Vilnius 1964, transl. by Eugenijus Matuzevičius), *Pūsk, vėjeli!* (Kaunas 1938, transl. by Kostas Korsakas), *Rinktinė* (Vilnius 1952, transl. by Korsakas), *Aukso sietelis* (Vilnius 1967, transl. by Korsakas), *Ave sol!* (Vilnius 1971, transl. by Matuzevičius), *Lyrika* (Vilnius 1975, transl. by Korsakas), *Poezija; Dramos* (Vilnius 1998, comp. by Kęstutis Nastopka, transl. by Albinas Bernotas et al., afterword by Silvestras Gaižiūnas); KorMD; *Atodangos* 1991 (transl. and afterword by Jonas Strielkūnas)

In Polish: *Czas słonca i inne wiersze* (1970, transl. by J. and S. Fr. Kolbushevsky)

In Russian: *Пирт Вилкс* (Moscow 1925, transl. by Y. Gutman), *Избранные сочинения* (Moscow; Leningrad 1935, intro. by P. Dauge), *Избранное* (Moscow 1940), *Золотой конь* (Moscow 1940, Riga 1948, transl. by V. Bryusov), *Песни борьбы и мужества* (Moscow 1944), *Вей, вете-*

*пок!* (Riga 1948, transl. by J. Sudrabkalns, Moscow 1950, transl. by N. Aseyev), *Избранная лирика* (Riga 1948, ed. by K. Krauliņš), *Аве сол!* (Riga 1950, transl. by N. Pavlovich, Riga 1967, transl. by V. Yelizarova), *Избранные произведения* (Leningrad 1951, 1953, ed., transl. by V.A. Rozhdestvensky); *Огонь и ночь: Старое сказание в новом звучании* (Riga 1953, Moscow 1958, transl. by V. Rozhdestvensky), *Собрание сочинений* (Riga 1954), *Сочинения* (Moscow 1955), *Индулис и Ария* (Moscow 1957, transl. by V. Derzhavin), *На взмору* (Moscow 1962, transl. by M. Zakhovskaya), *Золотой клубочек* (poems, Riga 1965, Moscow 1966, 1988, transl. by L. Kopilova); *Лирика* (Moscow 1965), *Конец и начало* (Riga 1972, transl. by V. Yelizarova), *Стихотворения; Пьесы* (Moscow 1976); 'VE

## Criticism

Jānis Sudrabkalns, *Jānis Rainis, the People's Poet of Soviet Latvia (1865–1965)* (Riga 1965); *Borders: Rainis and Aspazija between Latvia and Switzerland* (Riga 2006); Margherita Albisetti and Antonio Gili (eds.), *Rainis and Aspazija: From Castagnola Towards Liberty* (Lugano 2006); Emma S. Richards, 'English Romanticism and the Latvian poet Jānis Rainis', *JBS*, vol 5, no 2, 1974, pp 126–135; Arvids Ziedonis Jr., 'The influence of Jānis Rainis on writers in Soviet Latvia', *JBS*, vol 6, no 2/3, 1976, pp 141–152; Benedikts Kalnačs, 'Rainis and the Conflict Between the "Self" and the "Other" in Baltic Drama at the Turn of the 20th Century', in: Anneli Mihkelev and Benedikts Kalnačs (eds.), *We Have Something in Common: The Baltic Memory* (Tallinn 2007), pp 197–206; Gundega Grīnuma (ed.), *Rainis and Goethe: Zum hundertjährigen Jubiläum der "Faust" – Übersetzung* (Riga 1999); [Kostas Korsakas], 'Naujoji latvių dramatinė literatūra', *Kultūra*, 1930, no 9, pp 471–475; Kęstutis Nastopka, *Lietuvių ir latvių literatūrų ryšiai* (Vilnius 1971), pp 143–191, 297–307; Jānis Kalniņš, *Rainis* (Vilnius 1981, transl. by Aleksandras Žirgulyš); Julijonas Lindė-Dobilas, *Į slėpiningąjį dvasios pasaulį* (Vilnius 1996), pp 77–110; Hermanis Margeris Majevskis, 'Knyga, kuri geba suartinti' [review of *Poezija; Dramos*], *Metai*, 2000, no 1, pp 147–150; Silvestras Gaižiūnas, *Kultūros tradicijos baltų literatūrose* (Vilnius 1989), pp 36–48, 207–269; Idem, *Baltų Faustas ir Europos literatūra* (Kaunas 2002), pp 294–333, 462–516; Vigmantas Butkus, 'Baltiškumo kontūrai', *LitM*, 13.11.1993; Idem, *Šiauliai: provincijos miestas palatėje* (Šiauliai 2005), pp 138–141; Паулс Дауге, *И. Райнис* (Moscow 1920); Янис Калнинь, *Райнис* (Moscow 1982, transl. by D. Glezer).



**Ramonas, Antanas** | LT | (\*30.11.1947  
Kurmiai, Klaipėda region, †30.10.1993 Vilnius)

Prose writer who in a subtle manner wrote about the individual's inner independence and 'inner emigration'.

Ramonas studied the English language and literature at Vilnius University, from which he graduated in 1972. He worked at the Museum of Fine Arts and for the literary magazine *Metai*.

He published the collections of short stories *Šiaurės vėjas* (The Northern Wind, 1984), *Lapkričio saulė* (The November Sun, 1989) and the short novel *Balti praėjusios vasaros debesys* (Last Summer's White Clouds, 1991). The last book *Ramybės kalva* (The Hill of Tranquillity, 1997, ed. by Virginijus Gasiliūnas) and the selection of short prose and essays *Vasario vėjas* (The Wind of February, 2007, comp. by Aušra Karsokienė) were published after his death.

Ramonas' intellectual narrator represents a variety of short texts: stories from village life, historical narratives about real persons (for example, Stendhal's visit to Vilnius), novellas about moral collisions, nature parables, laconic cultural essays, and poetry in prose. His reflections on the Old Town of Vilnius are especially attractive. Ramonas sees the city as the sublime of culture and a storage of historical layers: architectural artefacts, the abode of crafts, arts, science and museums. In his prose, the juxtaposition of the city and the village, nature and civilisation, no longer exists. Lush nature in Ramonas' city merges with architectural forms as an aesthetic part of the city: 'Summer has come to town – it enters through the Gate of Dawn together with the first ray of the sun.' The cobblestone is resistant to historical changes. His is not urban prose: it is specifically melancholic. Colours, moods and states are conveyed through the perception of the musing artist. His short novel *Balti praėjusios vasaros debesys* is especially symptomatic (almost all the copies of the newly published book were burnt in a fire). The book shows the free existence of a wanderer with an artistic soul, independent of ideology, career or passions in captive time: the personage 'thinks and does as he wants'. Due to this emanation of the spirit of freedom, the novel is considered one of the best works of Lithuanian prose of the 1990s.

Wonder at the little joys that daily existence offers us is inherent in Ramonas' worldview. He quotes as programmatic the lines of William Blake that one should 'see a world in a grain of sand, and heaven

in a wild flower'. The motifs of close scrutiny and silent meditation resemble the school of Oriental poetry of minimalist aesthetics in prose texts. |

JURATĖ SPRINDYTĖ

### Translations

In English: *Cimarron*R, 1993, no 3 and *Vilnius*, Summer 1997 (transl. by Daiva Miniotaitė)

In German: MUG; KSK

In Russian: *Вильнюс*, 1990, no 11 (transl. by Olga Kindyakova) and 1994, no 9 (transl. by Dalija Kõiv)

In Slovenian: ZIL

In Swedish: LB

### Criticism

Юрате Сприндите, 'Тоска по простоте', *DN*, 1999, no 5, pp 198–205.



**Rancāne, Anna | LV |** (\*12.6.1959 Miglinieki, Ludza region) Poet, one of the so-called Klāvs Elsbergs generation, who is inspired by her native Latgale region, its history and language. Many of her poems are written in Latgalian. Recipient of the Veidenbaums (1992), Aspazija (2000) and other prizes.

Rancāne is a graduate of the University of Latvia Faculty of Economics (1982), and has studied at the M. Gorky Institute of Literature in Moscow (1983–1988). She has worked as a programmer and economist (1982–1986), as an editor at the publishing house *Liesma* (1986–1989), as an editor at the Daugavpils Musical Drama Theatre (1989–1992), as editor of the newspaper *Latgales Laiks* (1992–2000), and since 2000 has been special correspondent for the national newspaper *Diena* in Rēzekne, Latgale, where she lives.

Rancāne's works have been published since 1976. Poetry collections: *Lūgšana mājai* (A Prayer for the Home, 1982), *Piektdiena* (Friday, 1986), *Advente* (Advent, 1992), *Aizlūgums* (Remembrance Service, 1997), *Svētdiena* (Sunday, 2001), *Zīmes* (Signs, 2005). Rancāne is one of the authors of the documentary film *Ar paļāvību pie žēlastības troņa* (1995) about Pope John Paul II's visit to Latvia, and the



poems used in the film have been included in the collection of poems *Aizlūgums*. She has written the libretto for the first Latvian children's opera *Muna tēvuzeme* (My Fatherland, 1999).

Rancāne's poetry is characterised by a lyrical tone, heightened emotions and expressive figurativeness rooted in the characters and world-view of Latvian folklore (the personification of nature and things, dearness and sincerity are essential), and in the nature of her native Latgale. Her reminiscences of the Bible and Catholic liturgy are also significant. Already in her first book *A Prayer for the Home*, Rancāne sets out her basic positions: nation, country, Latgale, mother, child, and prayer, to which she returns in all of her later books, with changing levels of values. The values Rancāne defends are stable, strengthened through the centuries, and passed on through traditions, but the (Soviet) occupation notably degraded and even eradicated them. The title of the collection *Friday* is a symbol of the unorganised model of the world used for the first two books, and the yearning for harmony. The poet is pained by the desolate, abandoned empty homesteads, families torn apart by people moving to the cities, and the nation's moral degradation. The collection *Advent* is a direct continuation, where the poems were written shortly before the Singing Revolution and during it. Will the nation be able to fulfil its yearning for freedom? In its soul, the poet sees a disintegrated will, the serfdom of the soul, weakness, and treachery. Rancāne's poetry has been called spiritually (not civically) patriotic because she longs for those with free souls. Besides the human factor (horizontal axis), the vertical axis is also significant for the poet: prayers, remembrance, a conversation with God. This creates a sign of the cross in Rancāne's poetry, where the weight of the land balances with the metaphysical aspect. Christian morals extend the concept of mother, and the functions of Mary Mother of God are transformed into the maternal: to protect and to 'cover' everything which is holy with oneself: nation, land, language, and especially the child as a symbol of all of them. | IEVA E. KALNIŅA

#### Translations

In Bulgarian: ACL

In Estonian: LULV (1997)

In German: RW

In Lithuanian: BrP, in: *Servus, Madonna* (Vilnius 2000, transl. by Sigitas Geda); *PP* 1998, 2004 and *Metai*, 1998, no 5 (transl. by Vladas Braziūnas), *LirM*, 12.9.2008 (transl. by Arvydas Valionis)

In Russian: O



**Raud, Eno | EE** | (\*15.2.1928 Tartu, †9.7.1996 Haapsalu, buried in Tallinn) One of the most outstanding and popular Estonian writers for children, also a prose writer and a translator. He received several literary awards for his prose and poetry: in 1974 Raud was awarded the Hans Christian Andersen honour certificate for the first part of his book for children *Naksitrallid* (Three Jolly Fellows).

In 1952 he graduated from the University of Tartu, where he studied Estonian language and literature. He worked later at the State Library and publishing house, and after 1965 as a freelance writer in Tallinn.

Books of prose for children: *Nii või naa* (This Way or That, 1957), *Roostevaba mõök* (The Stainless Sword, 1957), *Sõjakirves on välja kaevatud* (The War Hatchet Has Been Dug Up, 1959), *Imepärane kiikhobu* (An Amazing Rocking Horse, 1959), *Mõru kook* (A Bitter Cake, 1959), *Sipsik* (Raggie, 1962), *Peep ja sõnad* (Peep and Words, 1967), *Tuli pimendatud linnas* (Light in a Darkened Town, 1967), *Päris kriminaalne lugu* (Quite a Criminal Story, 1968), *Huviline filmikaamera* (The Curious Film-Camera, 1969), *Lugu lendavate taldrikutega* (A Story about Flying Saucers, 1969), *Anu ja Sipsik* (Anu and Raggie, 1970), *Telepaatiline lugu* (A Telepathic Story, 1970), *Karu maja* (Bear's House, 1972), *Konn ja ekskavaator* (The Frog and the Excavator, 1972), *Naksitrallid* (Three Jolly Fellows, I 1972, II 1975), *Toonekurg vahipostil* (The Watchful Stork, 1974), *Märgutuled Padalail* (Signal Fires at Padalaid, 1977), *Jälle need naksitrallid* (Three Jolly Fellows Once Again, I 1979, II 1982), *Siniste kaantega klade* (The Notebook With Blue Covers, 1993). Collections of prose for children: *Lugu lendavate taldrikutega* (A Story about Flying Saucers, 1973), *Roostevaba mõök* (The Rust-free Sword, 1957), *Tuli pimendatud linnas* (A Light in a Blacked-out Town, 1967), *Lugu lendavate taldrikutega* (A Story about Flying Saucers, 1969), *Märgutuled Padalail* (Signal Fires at Padalaid,

1978), *Sipsikute juturaamat* (A Book of Raggies, 1978), *Sipsik. Anu ja Sipsik* (Raggie. Anu and Raggie, 1982), *Naksitrallid* (1984). Poetry books for children: *Kalakari salakaril* (A Shoal of Fish on a Secret Rock, 1974), *Käbi käbihäbi* (A Cone's Shame, 1977), *Padakonna vada* (A Toad's Chatter, 1985), *Kala kõnnib jala* (A Fish is Walking, 1997). Adaptations of folklore in prose and verse for children: *Kaval-Ants ja Vanapagan* (Sly Ants and Vanapagan, 1958), *Suur-Töll* (Big Töll, 1959), *Kalevipoeg* (1961), *Kilplased* (The Land of Fools, 1962). Travel books for children: *Rein karuradadel* (Rein on Bear Trails, 1962, together with his wife Aino Pervik), and *Põdrasõit* (A Reindeer-Ride, 1965). Plays for children: *Ninatark muna* (*The Haughty Egg*, premiered in 1968, published 1980), *Mustkunstniku kübar* (*The Magician's Hat*, premiered in 1969), and *Pusapratipundara printsi kingitus* (*A Present from the Prince of Pusapratipundara*, 1985). Screenplays on the basis of his own works: *Tuli õös* (*Light in the Darkened Town*, 1973), and *Naksitrallid* (*Three Jolly Fellows*, 1984). Eno Raud also wrote two short novels for adults, *Etturid* (*Pawns*, 1968) and *Puujumal* (*The Wooden God*, 1971). He translated works for children by Felix Salten and Kirsi Kunnas into Estonian, and compiled a collection of fairy tales as well as collections of children's literature.

Eno Raud, who was especially prolific in the 1950s, 1960s and 1970s, addressed his prose books mainly to younger schoolchildren and teenagers. He often succeeded in grasping the romantic element of adventures, and recorded children's inner life and boys' everyday games and activities (*Roostevaba mõök* and *Päris kriminaalne lugu*, both with sequels) very well.

He wrote a number of books for the very young, including collections of verse, based on puns, and adapted Estonian folklore for children. In the 1960s he published several books for children, full of enthusiastic fantasy, fresh images and witty wording. He often used the method of tempered personification and anthropomorphism. One of the best-known stories by Eno Raud is surely *Sipsik*, followed by its sequel *Anu ja Sipsik*. Depicting the hearty relationship between a girl named Anu and her animated doll, made of rags and called Sipsik/Raggie, as well as their common games and adventures, Raud managed to artistically mix reality and fantasy, and, at the same time, offer his small readers new knowledge. His *Naksitrallid* and its sequel *Jälle need naksitrallid* have achieved even more success and popularity, being undoubtedly among the most outstanding works of Estonian children's literature. The series of witty and humorous fairy tales depicts the exciting adventures of three peculiar creatures, which sometimes act like people, sometimes like dwarfs, and sometimes behave like adults, sometimes like children. The rules of nature as well as important problems of human society, are treated here. As elsewhere in his works, Raud combined the didactic aspect with poetic imagery which is understandable to children.

Raud's works are characterized by their strong sense of humour, skill in the creation of fables and the treatment of many well-known pedagogical problems from an inventive point of view. One can always find a balance between didactic and artistic elements in his works. | PIRET KRUUSPERE

## Translations

- In Czech: *Konec Cerného supy* (Prague 1962, transl. by Marie Hledikova), *Ostražitý čáp* (Tallinn 1980, transl. by Květuše Nováková), *Mecháček a jeho kamarádi* (Prague 1985, transl. by Nadezda Slabihoudová), *Mecháček a jeho kamarádi jedou k mori* (Prague 1990, transl. by Slabihoudová)
- In Danish (both transl. by Vagn Simonsen): *Tre mærkelige mænd på kattejagt* (Tallinn 1976), *Tre mærkelige mænd på rottejagt* (Tallinn; Copenhagen 1980)
- In Dutch: *Kabouter happie* (Tallinn 1988, transl. by Ivo Buyle)
- In English: *Raggie* (Tallinn 1969, transl. by Ursula Pöks), *The Adventures of Sipsik* (Moscow 1982, transl. by Raissa Bobrova), *Three Jolly Fellows I* (Tallinn 1982, transl. by Evi Mannermaa), *The Haughty Egg* (Tallinn 1982, transl. by Mannermaa), *The Watchful Stork* (Tallinn 1983, transl. by Mannermaa), *Three Jolly Fellows II* (Tallinn 1983, transl. by Mannermaa), *Three Jolly Fellows III* (Tallinn 1983, transl. by Mannermaa), *Bear's House* (Moscow 1984, transl. by Diana Miller), *Three Jolly Fellows IV* (Tallinn 1985, transl. by Mannermaa), *The Christmas Dwarf* (Tallinn 1987, transl. by Anu Uljas), *Cats and Mice* (Tallinn 1990, transl. by Ellen Sillamägi), *Raggie* (Tallinn 1992, transl. by Pöks)
- In Finnish: *Niin vai näin* (Petroskoi 1961, transl. by Eino Kiuru), *Sipsik* (Tallinn 1969, transl. by Ulla-Liisa Heino), *Kadonneen pojan tapaus* (Porvoo; Helsinki 1970, transl. by Eva Lillé), *Karhun talo* (Tallinn; Helsinki 1975, transl. by Irja Typpö), *Lentävän lautasen arvoitus* (Porvoo; Helsinki 1975, transl. by Lille), *Anu ja Sipsik* (Tallinn 1979, transl. by Irja Typpö), *Kalevipoeg* (Tallinn; Helsinki 1981, transl. by Anneli Nikiforova et al), *Näpsäkäävät* (Helsinki 1986, transl. by Lille), *Kissat ja hiiret* (Helsinki 1991, transl. by Paul Raudsepp), *Metsäveljet* (Helsinki 1991, transl. by Samuli Juvonen), *Puujumala* (Tampere 1999, transl. by Jouko Vanhanen)
- In French: *Comme ceci ou comme cela* (Paris 1958, transl. by Nina Lapina)
- In German: *Flickerl* (Tallinn 1968, transl. by Helga Viira), *Feuer in einer verdunkelten Stadt* (Berlin 1975, transl. by Viira), *Die wissbegierige Filmkamera* (Tallinn 1975, transl.



- by Leopold Klas-Glass), *Drei lustige Gesellen I* (Tallinn 1975, transl. by Viira), *Die Geschichte mit den fliegenden Untertassen* (Tallinn; Ingolstadt 1976, transl. by Viira), *Der Storch und der Frosch* (Tallinn 1977, transl. by Viira), *Anu und Flickerl* (Tallinn 1978, transl. by Viira), *Drei lustige Gesellen II* (Tallinn 1979, transl. by Viira), *Drei lustige Gesellen III* (Tallinn 1982, transl. by Viira), *Das naseweise Ei* (Tallinn 1982, transl. by Haide Roodvee), *Drei lustige Gesellen IV* (Tallinn 1983, transl. by Viira), *'Ich bin doch nicht dumm!' sagte das Wildschwein* (Schwäbisch Hall; Zürich 1986, transl. by R. Reichert), *Als Kühne recken durch die Lande zogen. Die Abenteuer des Kalevipoeg* (Berlin 1988, transl. by Viira), *Drei lustige Gesellen* (Tallinn 1988, transl. by Viira), *Katz und Maus* (Tallinn 1990, transl. by Viira), *Drei lustige Gesellen* (Tallinn 1991, transl. by Viira), *Reggi* (Leipzig 1994, transl. by Tom Pieper); *Estonia*, no 3, 1988
- In Greek: *Η ιστορία με τους πτάμενους διακούς* (Athens 1984, transl. by Kira Sinou)
- In Hungarian: *Mohaszkáll meg a többieik* (Budapest; Uzsgorod 1979, transl. by Katalin Rákos), *A repülő csészéaljak története* (Budapest 1985, transl. by Judit Kucsera), *Mohaszkállék újabb kalandjai* (Budapest; Uzsgorod 1988, transl. by Kucsera)
- In Latvian: *Kalevipoegs* (Riga 1964, transl. by Džuljeta Plakidis and Elina Zālte), *Kriksitis* (Riga 1971, transl. by Plakidis), *Lidojšie šķivji* (Riga 1977, transl. by Plakidis), *Lāča māja* (Riga 1982, transl. by Plakidis), *Nakstralliši* (Riga 1990, transl. by Tamara Vilsone), *Atkal šie nakstralliši* (Riga 1992, transl. by Vilsone)
- In Lithuanian: *Cypliuakas* (Vilnius 1965, transl. by Rasa Cecilija Unt), *Lokio trobelė* (Vilnius 1974, transl. by Stasys Skrodenis), *Cipliuakas; Ana ir Cipliuakas* (Vilnius 1982, transl. by Unt), *Pabaldukai* (Vilnius 1998, transl. by Danutė Sirijos Giraitė and Vytautas Sirijos Gira)
- In Norwegian: *Tre muntre karer* (Tallinn; Oslo 1980, transl. by Fredrik Kristensen)
- In Polish: *Hipek i Filipek* (Warsaw 1956, transl. by Maria Górska), *Fikmik* (Warsaw 1976, transl. by Bohdan Justynowicz), *Jak zając hodował ryby* (Warsaw 1976, transl. by Justynowicz), *Półbutek, Chrobotek i Mufek* (Warsaw 1982, transl. by Elvi Muranyi and Joanna Trzcinska-Mejor), *Przygody Mufka, Chrobotka i Polbutka II* (Warsaw 1985, transl. by Muranyi and Trzcinska-Mejor), *Koty i myszy* (Tallinn 1989, transl. by Teresa Kärmas)
- In Portuguese: *A casa do urso* (Moscow 1984, transl. by G. Bogdanov), *O filho de Kalev* (Sao Paulo 2001, transl. by Mia Liblik and Ellen Lilienblatt)
- In Russian: *Так или так* (Moscow 1954), *Коротыш* (Tallinn 1969, transl. by T. Kurg), *Огонь в затемненном городе* (Moscow 1970, transl. by Gennady Muravin), *Кинокамера, которая хотела всё знать* (Tallinn 1971, transl. by Maria Kulishova), *Синдик* (Tallinn 1972, transl. by Tatyana Teppe), *Медвежий дом* (Tallinn 1974, transl. by Muravin), *Нержавеющая сабля* (Tallinn 1976, transl. by Muravin), *Муфта, Полботинка и Моховая Борода I* (Tallinn 1976, transl. by Leo Vaino), *История с 'летающими тарелками'* (Moscow 1977, transl. by Muravin), *Лягушка и экскаватор* (Tallinn 1977, transl. by Svetlan Semeneneko and Kulishova), *Калевипоэг* (Tallinn 1978, transl. by Tatyana Urbel), *Муфта, Полботинка и Моховая Борода II* (Tallinn 1978, transl. by Vaino), *Синдик* (Moscow 1979, transl. by Muravin), *Лесные соседи* (Moscow 1982, transl. by G. Petrova), *Муфта, Полботинка и Моховая Борода I-II* (Tallinn 1982, transl. by Vaino), *И снова Муфта, Полботинка и Моховая Борода I* (Tallinn 1982, transl. by Vaino), *И снова Муфта, Полботинка и Моховая Борода II* (Tallinn 1984, transl. by Vaino), *Муфта, Полботинка и Моховая Борода* (Moscow 1988, transl. by Vaino), *И снова Муфта, Полботинка и Моховая Борода I-II* (Tallinn 1989, transl. by Vaino), *Рыба ходит, колобродит...* (Tallinn 2003, transl. by Lyudmila Simagina)
- In Slovak: *Bocian a žaba* (Tallinn 1979, transl. by František Hattala), *Rukávník, Sandálík a Machnáčik* (Bratislava 1980, transl. by Elena Stuppacherová), *Lietajúce taniere* (Bratislava 1981, transl. by Ružena Dúbravová), *Dobrodružstvo Rukávníka, Sandálíka a Machnáčika* (Bratislava 1982, transl. by Elena Stuppacherová-Korausová)
- In Swedish: *Det näsvisa ägget* (Tallinn 1986, transl. by Ivo Ille)

## Criticism

Reet Krusten, 'Kutsumuselt lastekirjanik – Eno Raud', in: *Sininen lamppu: Suomen Nuorisokirjallisuuden Instituutin julkaisuja* 3 (Tampere 1983), pp 147–152.



**Raud, Rein** | EE | (\*21.12.1961 Tallinn) Writer, poet and translator, critic of the generation of the 1980s and introducer of Far East cultures; his works are contemplative and show a highly cultivated poetic ability.

Raud graduated from Leningrad State University in 1985 as a Japanese philologist, and has been a playwright at the Estonian State Puppet Theatre. In 1989 he was one of the founders of the Estonian Institute of the Humanities, the first private university in Estonia, and the rector of EIH 1989–1998. He received his PhD degree in 1994 from Helsinki University, with the published thesis *The Role of Poetry in Classical Japanese Literature*. He has been professor of culture theory and Asian culture at EIH since 1989 and professor of Japanese language and culture at Helsinki University since 1995. Since 2006, when EIH became a part of Tallinn University, he has been the rector of the university. He was the chairman of

the Estonian PEN Club from 1992 to 1996. In recent years he has been active in magazines and on TV as a leading intellectual. He has translated poetry from many languages, having published several collections of Japanese poetry (Kenkô et al) in Estonian, as well as a selection of Marcelijus Martinaitis' poetry, *Kadunud käed* (1996).

His poetry debuted in literary journals in the middle of the 1970s. His poetry collections include *Paljajalu* (Barefoot, 1981), *Kestmine tuleb seest* (Endurance Comes from Inside, 1983), *Lumme mattunud* (Buried in Snow, 1987), and *Kaks küünalt* (Two Candles, 1990). He has published a book of two plays, *Minotaurus. Kõnelev puu* (Minotaurus. Speaking Tree, 1988), the historical novels *Kaupo* (1990) and *Ratsanik Melchior* (Rider Melchior, 1996), a collection of short stories, *Kägude öö* (A Night of Cuckoos, 1995), a book of essays, *Pisiasjad, mis omavad tähtsust* (Little Things that Matter, 2000) the essay-novel *Hector ja Bernard* (Hector and Bernard, 2004; annual prize for the best prose book) and the novel *Vend* (Brother, 2008).

The works of Rein Raud have been quite conscious of literary traditions; often he uses some classical poetic forms or genres as the basic patterns of his texts. His texts show a highly developed knowledge of the European literary heritage, which he employs freely. The spectre of different literary modes in his works is wide, from sonnets on abstract themes to the imitation of primitivist myth in fluent free verse, from historical novels to subtle aristocratic miniatures. His revision of traditional genres is not postmodernist and polemical, but a delicate inventing of fresh nuances in well-known frameworks. Raud's voice is quite neutral, without ambitions to directly influence the real world. The first impression of Raud's poetry is that it is quite impersonal and intellectually construed, but actually the personal voice shows a certain character of eastern modesty in expressing the self; this is natural because of Raud's deep interest in Japanese culture and literary modes. Raud has played a significant role as one of the first poets of the generation of the 1980s (along with Hasso Krull, Tõnu Õnnepalu and Indrek Hirv) to begin writing poems free of any apparent ideology, poems that can be read as manifestations of pure artistry and that carry timeless meanings that should also be understood outside the national framework. The

motifs of his poetry are quite classic and general (e.g. snow, the moon, plants etc) and are influenced by motifs in Japanese poetry. Raud's two dramatic texts deal in a symbolic way with the general human condition. Since the 1990s he was less important as a writer and poet than as a leading intellectual, although his belletristic works, in a genuinely moderate style, still show the delicate and intellectual reflection of the details of the world and highly cultivated skills of writing. | AARE PILV

### Translations

In English: *ELM*, no 11, 2000 (transl. by Eric Dickens)

In Finnish: *Lumeen hautautunut* (Oulu 1987, transl. by Johanna Laakso)

In Lithuanian: *Hektoras ir Bernardas* (Vilnius 2006, transl. by Brigita Urmanaitė); *PDR* 2005 (trans. by Erika Drungytė)

In Russian: *Падыза*, 1987, no 10 (transl. by Mikhail Krol), *Падыза*, 1991, no 8 (transl. by Lyudmila Danilova), *Вышгород*, 1997, no 4/5 (transl. by Vera Ruber), *Падыза*, 2004, no 2–4 (transl. by Svetlan Semenenko)

### Criticism

Rein Raud, 'Rein Raud', *ELM*, no 11, 2000, pp 22–29; Rutt Hinrikus and Janika Kronberg, [Review of 'Hector and Bernard'], *ELM*, no 19, 2004, pp 38–39.



### Raudsepp, Viktor Paul Hugo | EE |

(\*10.7.1883 Vaimastvere, Tartu County, †15.9.1952 in a prison camp in the Irkutsk Oblast, Siberia, grave unknown) Prolific Estonian playwright, prose writer and critic. A master of comedy, a witty presenter of both everyday problems and the essential issues of life shown in a mirror: this is how he conquered the stages of Estonia and of neighbouring countries.

Hugo Raudsepp worked as a journalist from 1907 to 1924 (under the pseudonym Milli Mallikas) for several publications in Valga, Pärnu, Viljandi and Tallinn. He was a member of the first Estonian representative bodies, the Estonian Province Assembly and the Estonian Constituent Assembly, from 1917 to 1920. Having recovered from tuberculosis,



he lived and worked as a freelance writer in Elva and Tartu, and after the war again in Tallinn until he was arrested in 1951.

Raudsepp published a number of books of short prose, such as *Sidemed ja sõlmed* (Bonds and Knots, 1919), *Kirju rida* (Mixed Company, 1920) and *Ristteed* (The Cross-Roads, 1926), and later *Jumala veskid* (The Mills of God, 1936) and *Kivisse raiutud* (Carved in Stone, 1942), the ironic essay novel *Viimne eurooplane* (The Last European, 1941) and the memoirs *Minu esimesed kodud* (My First Homes, 1947). He published more than a thousand reviews and essays in periodicals and collections, as well as the monograph *Mait Metsanurk ja tema aeg* (Mait Metsanurk and His Time, 1929). But Raudsepp's main field of activity was drama. The mentality of city people is the object of satire in the comedies *Demobiliseeritud perekonnaisa* (The Demobilised Head of the Family, 1923), *Ameerika Kristus* (The American Christ, 1926), *Kikerpilli linnapead* (The Mayors of Kikerpill, 1926), *Põrunud aru õnnistus* (The Blessing of a Cracked Brain, 1931), *Salongis ja kongis* (In Drawing-Room and Prison, 1933), *Roosad prillid* (Rose-Coloured Spectacles, 1934), *Mees, kelle käes on trumbid* (The Man with the Trumps, 1938), and *Rotid* (The Rats, 1946). Such philosophical-ethical problems as personal liberty and moral norms, the idealism and demagoguery of power, and the relationship between the creator and the created are analysed in dramas based on the Old Testament: *Kohtumõistja Simson* (Samson the Judge, 1926), *Siinai tähistel* (The Signs of Sinai, 1928) and the burlesque comedy *Sinimandria* (1927). *Lipud tormis* (Flags in the Storm, 1937) describes the Estonian War of Independence. The most extensive and lasting success on the stage was achieved by Raudsepp's village comedies, saving the Estonian theatre of the time from the shortage of an audience. These comedies of popular language and rich character comedy were *Mikumärdi* (Mikumärdi Farm, 1929), *Vedelvorst* (The Sluggard, 1932), *Mustahamba* (Mustahamba Farm, 1939) and *Vaheliku vapustused* (The Cotter's Shocks, 2003), which was forbidden during the Soviet occupation because of its political allegories.

Raudsepp, with his approximately 30 plays, was one of the most outstanding Estonian dramatists of the 1920s and 1930s. He analysed sharply the problems of the times, as well as general issues, creating a colourful gallery of types and charac-

ters, who both represent different social strata and caricature national personality traits. The character comedy was sometimes complemented with a tint of psychoanalysis or vitalism (and parody) and the incessant *esprit* of thought and word. He has been compared with G.B. Shaw in this respect. Raudsepp's plays enjoyed a revival in Estonia after it had regained independence. | LEHTE TAVEL

### Translations

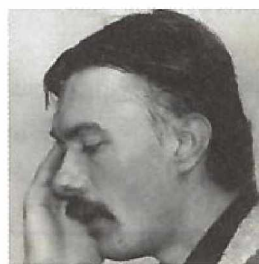
In English: EA

In Latvian: *Mārtiņciems* (1930, transl. by Elina Zālīte), *Mikumerdi* (1930, transl. by R. Valdess)

The success of his plays continued after World War II in Finland (*Kesä Mikumärdissä*, *Vetelys*, *Ruusun-punaiset silmälasit* stages). Some of his plays have also been performed in German, Russian and Lithuanian.

### Criticism

Cornelius Hasselblatt, 'Katastrophe und Depression in den dreißiger Jahren – George Orwell und Hugo Raudsepp', *Acta Baltica*, no 33, pp 213–221.



### Raups, Edvīns | LV | (real name Edvīns

Struka, \*27.12.1962 Sigulda) Poet and translator. Recipient of the Klāvs Elsbergs award (1990), Main Prize of the Writers Union Poetry Contest (1992), the Rainis and Aspazija Foundation Prize (1995), the Press Building Literary Prize (2002), the Poetry Day Prize (2003) and Annual Prize for Literature (2008).

Raups studied at the Riga Polytechnic Institute, the English Language and Literature Department of the Foreign Language Faculty at the University of Latvia, and has taken Spanish language courses. He has worked as a poetry consultant for the magazine *Karogs* (1995), at the Home Guard Press Service (1997), and the literature section at the newspaper *Lietaratūra. Māksla. Mēs* (1998), and since 2002 he has worked at the newspaper *Kultūras Forums*. A member of the Latvian Writers Union (since 1992).

Raups has had poetry published since 1986. Collections of poems: *Vēja nav* (No Wind, 1991), *Dzīvo damies* (Living, 1995), *33 mīklaini dzīves gadi un dzejoļi* (33 Mysterious Years of Life and Poems, 1997), *uzvāri man kaut ko pārejošu* (cook me something transient, 2002), *Putn* (Bir', 2008). He has translated from Spanish and Portuguese, including several works by Paulo Coelho, as well as *Hopscotch* (2001) by Julio Cortázar, short stories by Jorge Luis Borges, the poetry of Octavio Paz, Federico García Lorca's *Lectures*, Ernesto Sabato's *Tunnel* and others.

Raups is one of the most striking innovators in Latvian poetry in the 1990s. His poetry is not linked to the passage of linear time. It has renounced the classic mechanical opposites: if there is light, this does not mean there needs to be darkness. Raups selects very saturated cultural symbols, but does not use them as ready-made meaningful examples. Instead he allows us to feel their saturated state. Visions are characteristic of Raups' poetry, with metaphors linked to movement as well as intellectual constructions. Typical 20th-century intellect and knowledge of the tendencies of culture in various time periods are strangely fused with mystical ancient rituals. In his poetry Raups makes intensive use of varied continuations of syntactic units or enjambment. The poet does not become bogged down by variations of form. He maintains an internally organised system of values with man, and life with God as its highest authority at the centre. His poetry is meant to be spoken aloud, and mainly by the voice of the author himself. |

EVA EGLĀJA-KRISTONE

### Translations

In Bulgarian: ACL

In Czech: *Plav*, 2007, no 12 (transl. by Lucia Korbélyiová)

In English: ABKT, SIML; *LL*, no 3, 2003 (transl. by Ilze Kļaviņa-Mueller), *Descant*, no 124, 2004 (transl. by Ieva Lešinska)

In Finnish: AJV

In German: SLL

In Lithuanian: *PDR* 1990–1999 (transl. by Giedrė Šlapelytė), *LirM*, 30.4.2004 (transl. by Zanė Brūverė and Marius Burakas)

In Swedish: *Tillred mig något obeständigt* (Tollarp 2003, transl. by Juris Kronbergs); *NROV*; *Ariel*, 2003, no 5/6 (transl. by Kronbergs)

In Ukrainian: ZLB

### Criticism

Kārlis Vērdiņš, "The Sweet Deluge of Consciousness: Edvīns Raups", *LL*, no 3/4, 2003, pp 30–32.



### Repše, Gundega | LV | (\*13.1.1960 Riga)

Writer. One of the most striking representatives of postmodern prose of the turn of the century in Latvian literature.

Repše graduated from the Art History and Theory Department of the Latvian Academy of Art (1985) and has worked at the Latvian Artists Union and the editorial boards of several press publications.

Repše is one of the most interesting biographical prose authors in Latvia. In her first novel *Ugunszīme* (Fire Mark, 1990), the central axis is created by events in Latvian history and the lives of the author's relatives, the destinies of the so-called 'French group'. Next came books about Latvian artists: *Pieskārieni* (Touches, 1998) about Kurts Frīdrihsons, *Tuvplāni* (Close-ups, 2000) about Džemma Skulme, *Sieviete miglā* (Woman in the Mist, 2001) about Līga Purmale, and a book *Brālīs* (Brother, 2005) about the poet Ojārs Vācietis. The novels *Alvas kļiedziens* (Tin Scream, 2002) and *Vara rati* (Copper Wheels, 2006) in diary form are rooted in autobiographical material. Articles and essays collected in the book *Pilsoniskā rasa* (The Civil Race, 2007). Repše's intense and probing interviews with many people in the field of culture have been published in a book *Gadsimta beigū skatiens* (A View of the End of a Century, 1999).

Beginning with the first collection of short stories *Koncerts maniem draugiem pelnu kastē* (A Concert for my Friends in the Ash Box, 1987), the dominance of the inner world over outer reality is stressed. In the short story collections *Septiņi stāsti par mīlu* (Seven Stories of Love, 1992) and *Šolaiku bestiārijs* (Contemporary Bestiary, 1994) a solution of phantasmagorical situations is saturated with a philosophical view of the future of humanity. In the novels *Ēnu apokrifis* (Shadow Apocrypha, 1996), *Sarkans* (Red, 1998), *Īkstīte* (Thumbelina, 2000), *Bāreņu nams* (The Orphanage, 2008), as well as the collection *Ludovika zemes* (Ludovik's



Lands, 2004), layers of the present and past are entwined, illuminating man's yearning for eternal values and at the same time there is existential despair in realising one's dream world. In the author's texts, the direct speech of the heroes, their indirect speech, and in many allusions works of art, historical persons, characters, motifs, plots and symbols are mentioned directly or covertly. As a result, the perception, interpretation and understanding of Repše's work is many-faceted.

Repše is characteristically passionate in her approach to life. She has the ability to pose questions and search for answers, she can defend her truth, and has a tendency to view the world in contrasts and dilemmas. | ANITA ROŽKALNE

### Translations

In English: NLF; LL, no 4, 2003, and no 6, 2005 (transl. by Ilze Klaviņa Mueller), *Descant*, no 124, 2004 (transl. by Margita Rozītis)

In French: CPC, LLe

In German: *Unsichtbare Schatten* (Köln 1998, transl. by Matthias Knoll); SLL

In Lithuanian: *Klaipėda*, 14.10.1995 (transl. by Rimantas Černiauskas), *Metai*, 2000, no 5 (transl. by Vilma Kaladytė), *Šiaurės Atėnai*, 17.11.2007 (transl. by Laura Laurušaitė)

In Russian: ZhYA

In Swedish: LeB, NROV; LLi, no 1, 2007 (transl. by Juris Kronbergs)

### Criticism

Inta Ezergailis, 'Postcolonial Subjectivity in Latvia: Some Signs in Literature', in: Violeta Keletras (ed.), *Baltic Postcolonialism* (Amsterdam; New York 2006), pp 331–358; Inga Vaičekauskaitė-Stepukonienė, *Naujas lietuvių ir latvių romanas: Raidos tendencijos 1988–2000-taisiais* (Kaunas, 2006), pp 156–167, 304–321, 464–505.



**Ridala, Villem** | EE | (real name Wilhelm Grünthal, \*30.5.1885 on Muhumaa island, †16.1.1942 Helsinki, buried in the cemetery of Hietaniemi) Poet, translator and researcher; he wrote impressionistic and innovative nature poetry and romantic alliterative ballads.

Ridala graduated from the University of Helsinki in 1909, and studied Finnish language and literature, folklore and the history of the Scandinavian countries. He received his PhD in 1941. He was arrested during the revolution of 1905, worked as a teacher in 1910–1919 and as an editor in 1912–1916 in Tartu. From 1923 to 1942 he worked as a lecturer at the University of Helsinki.

Collections of poetry: *Villem Grünthali Laulud* (Villem Grünthal's Songs, 1908), *Kauged rannad* (Distant Shores, 1914), *Tuules ja tormis* (In the Wind and Storm, 1927), *Meretäht* (The Star of the Sea, 1935), a collection of ballads, *Sinine kari* (The Blue Herd, 1930), and the collections of long poems, *Ungru karahv ehk Näckmansgrund* (The Count of Ungru or Näckmansgrund, 1915), *Merineitsi* (Mermaid, 1918), *Saarnak* (1918), and *Toomas ja Mai* (Toomas and Mai, 1924), the long poem *Püha Rist* (The Holy Cross, 2005). He published a retelling of the *Kalevipoeg* saga (1921), essays on Estonian writers Anna Haava (1914/1915) and Ernst Enno (1925), *Eesti kirjanduse ajalugu I–III* (Estonian Literary History I–III, 1922–1929) and many other pedagogical works. He compiled the anthology *Valik eesti rahvalaulusid* (A Selection of Estonian Folk Songs, 1919) and wrote many articles on historical linguistics and dialects. He translated many books from different European languages into Estonian.

Ridala's nature poetry is impressionistic; he uses different neologisms and archaisms from dialects and the Finnish language to express the moods and impressions of landscapes. His poetry enriched the Estonian language, and at the same time he tried to create his own poetic language, which also included archaic grammatical forms. He created many nuances and connotations to represent, for example, the night in winter or the day in summer, the sunrise and sunset, and the sea and forest. Ridala's favourite motifs are drawn from the Estonian island of Saaremaa, where he lived in his childhood and in summers. His poetic 'ego' is a romantic and a dreamer, who longs for remote places and the openness of the sea. The visual effect of his poems, how the verses are placed on the page, especially free verse, was extremely important to him, although he used classic poetic forms too (sonnets, octaves, Sapphic stanzas, etc). In his ballads and long poems he used alliterative verse and motifs from folklore. His ballads are romantic and mysterious, the main topics being the relationships

between nature and man and between society and the individual. A descriptive aptitude characterizes Ridala's poems, especially in his ballads. | ANNELI MIHKELEV

### Translations

In English: AMEP, EA

In Finnish: ML, ER, TLV

In German: EG

In Hungarian: EH, EK

In Italian: PE

In Russian: AEP, AEPa, AEStP, PESt, SD

### Criticism

Martti Airila, *Villem Grünthal-Ridala: kielimies, runoilija* (Helsinki 1942); Eeva Niinivaara, *Villem Ridalan folkloristiset balladit* (Helsinki 1981); Idem, 'Villem Ridala, ein estnischer Schriftsteller in Finland', in: *Congressus Quintus Internationalis Fenno-Ugristarum. Pars II* (Turku 1980), Andres Ehin, 'Naturen i den estniska poesin: från animism och panteism till zenduddhism', *Ariel*, 2001, no 4/5, pp 25–51.



**Ristikivi, Karl** | EE | (\*16.10.1912 Uue-Varbla Village, Lääne County, †19.7.1977 Stockholm, Sweden) Wide-ranging and diverse writer, a great figure of the Estonian novel for his realistic development novels, modernist anxiety novels, and his rich legacy of historical novels.

Karl Ristikivi studied geography at the University of Tartu from 1936 to 1941 and then worked in the Institute of Economic Geography at the university. He fled to Finland in 1943 and was a manager of the Estonian Office in Helsinki. He moved on to Sweden in 1944 and worked at first as an archivist in the Geography Institute of the University of Uppsala and in 1947 moved to Stockholm. Ristikivi started to work as an insurance official in 1949 and as an official of the national health service in 1955 in Solna, a suburb of Stockholm.

Ristikivi became known at the turn of the 1930s and 1940s when his Tallinn trilogy appeared: the novels *Tuli ja raud* (Fire and Iron, 1938), *Õige mehe*

*koda* (The Abode of a Just Man, 1940) and *Rohtaed* (The Garden, 1942). The historical novel *Viikingite jälgedes* (Following the Vikings, published as a book in 2003) was published in 1936 as a serial in a newspaper. Novels written in exile: *Kõik, mis kunagi oli* (All That Has Ever Been, 1946), *Ei juhtunud midagi* (Nothing Happened, 1947), and *Hingede öö* (Nights of the Spirits of the Dead, 1953); historical novels that form three trilogies: the trilogy of chronicles *Põlev lipp* (A Burning Banner, 1961), *Viimne linn* (The Last City, 1962), *Surma ratsanikud* (The Riders of Death, 1963); the biographical trilogy *Mõrsjalinik* (The Bridal Veil, 1965), *Rõõmulaul* (A Song of Joy, 1966), and *Nõiduse õpilane* (The Sorcerer's Disciple, 1967); and the trilogy of two-layered plots *Õilsad südamed ehk kaks sõpra Firenzes* (Noble Hearts, or Two Friends in Florence, 1970), *Lohe hambad* (Dragon Teeth, 1970), and *Kahekordne mäng* (Double Game, 1972); the novel *Imede saar* (An Island of Marvels, 1964); books of short stories: *Sigtuna väravad* (The Gates of Sigtuna, 1968) and *Rooma päevik* (The Roman Diary, 1976). A selection of Ristikivi's short stories was published posthumously in the collection *Klaas-silmadega Kristus* (Christ with Glass Eyes, 1980). Ristikivi's poetry was collected into *Inimese teekond* (The Man's Journey, 1972). In the 1930s, Ristikivi achieved recognition as an author of children's books: *Lendav maailm* (The Flying World, 1935), *Sinine liblikas* (A Blue Butterfly, 1936), *Semud* (Friends, 1936), and *Sellid* (Fellows, 1938).

Ristikivi became widely known for his Tallinn trilogy. These novels describe the main characters' development over the course of decades, and show the death of illusions and the unattainability of the things searched for. The Tallinn trilogy is one of the highlights of Estonian realism.

Most of Ristikivi's literary work was created during his exile years and he became the leading prose writer of his time. His first novels written in exile were *Kõik, mis kunagi oli* and *Ei juhtunud midagi*, which present a nostalgic but realistic flashback to pre-war Estonian life. After this, he wrote the masterpiece of Estonian modernist prose, the novel *Hingede öö*. He turned his attention later to historical subject matter and Europe became the scene of his novels.

In the novel *Hingede öö* a first-person narrator moves about in unreal time and space (albeit with their own elusive internal logic); the mysterious house in which the narrative takes place is marked



by an intense atmosphere and can be viewed as the room for the memories and conscience of the main character. *Hingede öö* is a record of the main character's confused soul and frustration, an attempt to understand his situation and his past. The novel can be interpreted as illustrating the anguish of exile, but also as a grotesque vision of the modern world, comparable in that sense to the work of Herman Hesse, Franz Kafka, Louis Carroll, and Samuel Beckett.

Ristikivi's three historical cycles of novels (of chronicles, biographies and the two-layered trilogy) and his two 'interludes' travel through European history, from the Middle Ages to the Early Renaissance to more modern times. The focus of the first trilogy is the Middle Ages. In the next trilogies, the author is interested in the formation of new trends and cultural patterns. The different books in the series are linked through some common characters and a continuity of ideas. Ristikivi's historical trilogies are separated from each other by intermediary stories of parody and irony: *Imede saar*, a mystical 'reversed utopia', and *Sigtuna väravad*, a book of short stories depicting life in the 15th century, and titled 'a storybook' on the title page.

Ristikivi's historical novels are very carefully structured, echoing the themes of previous novels. But the plot inside the novels is also intricately developed; it includes inner symmetries and plays the same theme in different keys. The first novel of every trilogy is written in almost a solemn tone, and is full of grand ideas and dedicated characters. The second novel continues along the same lines, but the unattainability of ideals can already be sensed and ironic tones appear in the story. The third novel turns the initial reverential atmosphere upside-down. It parodies, it plays with well-known literary clichés, and it mixes into the plot motifs carried over from cloak-and-dagger novels and popular books. Ristikivi's historical novels sketch the alteration of great ideas, and their depreciation and transformation into their own opposites. Great empires fall, noble ideals crumble, and people never fulfil their dreams.

Ristikivi's only book of poetry, *Inimese teekond*, exhibits a modernist sense of life similar to that in the novel *Hingede öö*. The poems are personal and sincere, expressing moods arising from alienation and the lack of a homeland. | EPP ANNUS

#### Translations

In Dutch: VHNC, WW

In English: AMEP, 'PEX

In Finnish: *Ilmisen matka* (Saarijärvi 1998, ed. by Pirkko Hurto and I. Pääkkönen), *Yrttitarha* (Porvoo; Helsinki 1945, transl. by Liisa Mustonen and Kerttu Maria Mustonen), *Oikeamielisen miehen talo* (Porvoo; Helsinki 1953, transl. by Kerttu Mustonen and L. Mustonen), *Kumppanukset* (Helsinki 1942, transl. by Kerttu Mustonen)

In French: *Chemin terrestre* (Montreuil-sous-Bois 2002, transl. by Tarah Montbélialtz), *L'étendard en flammes* (Paris 2005, transl. by Jean Pacqual Ollivry)

In German: ELY, LNN, WKH

In Hungarian: EH

In Russian: *Пути человеческие* (1998, transl. by Irina Belobrovseva), *Зубы дракона; Песнь радости* (Tallinn 1997, transl. by Olga Nael); *Таллинн*, 1989, no 3 and 1991, no 5 (transl. by Nina Bavina)

In Swedish: EB

#### Criticism

Jyri Kork, 'Karl Ristikivi's Historical Novels – a Panorama of Shadow and Light', *Lituanus*, vol 16, no 2, 1970, pp 20–28; Ilse Lehist, 'Three Estonian Writers and the Experience of Exile', *Lituanus*, vol 18, no 1, 1972, pp 27–30; Anneli Mihkelev, 'Innovations at the end of the 1960s: The absurd and existentialism in Estonian literature', in: Eva Egläja-Kristone and Benedikts Kalnačs (eds.), *Back to Baltic Memory: Lost and Found in Literature 1940–1968* (Riga 2008), pp 103–112; Birutė Masionienė, 'Karlo Ristikivio paminėjimas', *Metai*, 1993, no 2, pp 105–108; Oskar Kruus, 'Карл Ристикиви', *Таллинн*, 1989, no 3, pp 111–114.



**Rokpelnis, Jānis** | LV | (\*2.10.1942 Riga) Poet, an outstanding developer of the aesthetics of irony, the absurd and the ugly in Latvian poetry. Laureate of the Baltic Assembly Award for 2000, first recipient of the Aleksandrs Čaks award for 2001 and the 2004 Award in Literature (2005).

Rokpelnis studied psychology (1963–1965) and philosophy (1965–1969) at the Faculty of Philosophy of the University of Leningrad, and graduated from the Faculty of History and Philosophy of the University of Latvia (1980). He has worked at the Museum of Fine Arts (1970–1973), the Riga Cinema Studio (1973–1975) and for art and literature maga-

zines and newspapers: *Literatūra un Māksla* (1981–1986), *Avots* (1986–1988), *Labrīt* (1993–1995), *Karogs* (1997–1998, 2000–2002) and is the poetry consultant at the Latvian Writers Union (2002–2005).

Rokpelnis has been publishing poetry since 1968. Collections of poetry: *Zvaigzne, putna ēna un citi* (Star, Shadow of a Bird, 1975), *Rīgas iedzimtais* (The Native of Riga, 1980), *Vilciens no pilsētas R* (A Train from the City R, 1986), *Līme* (Glue, 1991), *Lirika* (Poetry, 1999); collections of essays *Rīgas iedzimtie* (Natives of Riga, 1997), *...jeb Dievs nav mazais bērns* (...or God is not a Baby, 2003), a book about Knuts Skujenieks *Smagi urbjas tinte* (The Laboriously Boring Ink, 2006), novel *Virtuālais Fausts* (The Virtual Faust, 2008). Rokpelnis has translated poetry from Russian (Blok, Tsvetaeva, Annensky, Tikhonov).

In Rokpelnis' poetry irony is closely linked to the lyrical. It appears at first that irony dominates; however, behind the irony, scepticism and ego-centric cynicism, a painful, soft lyricism, can be sensed. Rokpelnis was an initiator of the depoetisation of poetry, thus shaking established values in the 1970s and proving that one can write poetry not only about everyday things, but also non-poetic things. During the 1980s depoetisation was continued by Klāvs Elsbergs, Pēters Brūveris and Guntars Godiņš. The ugly poetry by Rokpelnis is expressed in contrasts: the ugly, namely low, withered opposition is not beautiful, but that which is alive, and life. Banality is to be hated in life, poetry, and language. Banality is also at the centre of Rokpelnis' humorous poetry, which he published under the name of Jānis Kanālmaliēts. In his poetry Rokpelnis comes close to the absurd and the senseless, yet he never crosses this boundary. In keeping with his style, he destroys the logically conceptual system by the grotesque and the paradoxical. All his poetry collections are interwoven by his love for Riga. Although Rokpelnis is a poet of a different style than Aleksandrs Čaks, in a way he continues Čaks' tradition of city poetry. At the beginning of the 1990s Rokpelnis adopted the Christian faith, which led him out of the conceptual blind alley caused by irony and nihilism. |

IEVA E. KALNIŅA

#### Translations

In Bulgarian: ACL, ST

In Czech: ASLP, LD

In English: ABKT; LL, no 1, 2002

In Estonian: LULV

In German: SLL; *LeLi*, no 1, 2005 (transl. by Margita Gūtmane and Matthias Knoll)

In Lithuanian: *Lirika* = *Lyrika* (Vilnius 2005, transl. by Vidas Braziūnas); MAP, ValKA; *PDR* 2001 (transl. by Erika Drungytė), *Metai*, 2003, no 12 (transl. by Arvydas Valionis)

In Russian: *Абориген Пузу* (1991)

In Swedish: LeB, NROV

In Ukrainian: ZLB

#### Criticism

Guntis Berelis, 'Latvian high-five', LL, no 1, 2002, pp 3–4;

'Reikia netikėtumo' [an interview], *Veidai* 1986, pp 269–274.



#### Rummo, Paul-Eerik | EE | (\*19.1.1942

Tallinn) One of the most outstanding figures in contemporary Estonian poetry and drama. Belonging to the generation that matured in the 1960s, his lyrical poems reflect the moods and images typical of his time, while carrying on the best poetic traditions of the Estonian literary heritage. For many, Rummo has become a mythical person, in spite, or perhaps because, of his long period of silence in the 1970s and 1980s.

In 1965, Rummo graduated from the University of Tartu, where he studied Estonian language and literature. He worked briefly as a literary consultant at the Vanemuine Theatre in Tartu. From 1967 to 1976, he acted as a freelance writer in Tallinn. In 1976–1989 he worked as a literary editor at the Tallinn Drama Theatre. From 1987 to 1989 he held the post of the secretary of the Writers' Union. As many other outstanding cultural figures who took part in the liberation movement and the reestablishing of the Estonian Republic, Rummo began an active political career at the end of the 1980s. In 1990–1992 he worked as a cultural adviser at the State Chancellery. Since 1995 he has been a member of the Estonian Parliament, working during the period from 1992 to 1994 as the minister of culture and education, from 2003 to 2007 as the minister of population and ethnic affairs.



Collections of poems: *Ankruhiivaja* (The Anchor-Heaver, 1962), *Tule ikka mu rõõmude juurde* (Come Always to my Joys, 1964), *Lumevalgus... lumepimedus* (Snowlight... Snow-Blindness, 1966), *Ajapinde ajab* (Time is a Splinter under the Skin, 1985), *Saatja aadress ja teised luuletused 1968–1972* (Return Address and Other Poems 1968–1972, 1989), *Luuletused* (Poems, 1999) and *Kohvikumussikat* (Café Music, 2001). Editions and collections of poems: *Luulet 1960–1967* (Verse 1960–1967, 1968) and *Oo et sädemeid kiljuks mu hing: Valitud luulet 1957–1984* (O, If Only My Soul Could Flash Forth in Sparks: Selected Poems 1957–1984, 1985). Rummo's play *Tuhkatriinumäng* (Cinderellagame, 1969, 1992, premiered in 1969) is considered the turning point in the development of Estonian drama. Several plays have been published in periodicals: *Pseudopus* (Pseudo-Oedipus, 1980), *Kotkast-Prometheust* (The Eagle and Prometheus, 1980), *Valguse põik* (Blind Alley of Light, 1993), *Doc1.doc ehk lilled keel* (Doc1.doc or The Language of Flowers, 2001), *Tipus* (Atop, 2007) and been staged in Estonian theatres: *Tuhkatriinumäng* at the Tartu Vanemuine Theatre (1969), the Pärnu Theatre (1979) and the Tallinn Youth Theatre (1993), *Sind me ootasimegi* (We were Just Waiting for You) at the Tallinn Youth Theatre (1973), *Kass! Kass! Kass!* (Cat! Cat! Cat!) at the Tallinn Drama Theatre (1981), *Kõrgemad kõrvad* (Higher Ears) at the Tallinn Drama Theatre (1985), *Kes on kes* (Who's Who) at the Theatre Vanalinnastudio (1986) and *Valguse põik* (Blind Alley of Light) at the Viljandi Cultural College as well as at the Viljandi Ugala Theatre (1993). He has been the scenarist for motion pictures, written radio scripts, stage adaptations, words for songs, and books for children: *Lugemik lugemiki* (A Prime Primer, 1974), *Kokku kolm juttu* (Altogether Three Stories, 1975) and *Värvilind* (A Colour-Bird, 1981). His literary activities also include translations (of works by Dylan Thomas, Tuomas Anhava, T.S. Eliot).

In his first collection of verse, *Ankruhiivaja*, expressing the spirit of an optimistic youth at the beginning of its symbolic life-journey, Rummo introduced himself as a talented, self-conscious and open-minded young man, discreetly lyrical as well as mildly humorous and cautiously intellectual. In the second collection of verse, *Tule ikka mu rõõmude juurde*, his treatment of life becomes more varied, subtle and complicated. Searching for harmony between people as well as between man

and nature and man and society, this collection displays a motif typical of his poetry as a whole: the desire to return to one's childhood. He is actively looking for new means of expression, using rhetorical, descriptive and lyrical elements, and revealing his intimate relationship with and creative use of Estonian folklore.

His third collection of verse, *Lumevalgus... lumepimedus*, has been viewed as pivotal, fusing the very centre of Estonian literature of the 1960s with the nation's literature as a whole. His most intensive and homogeneous collection reflects above all his increasing internal conflicts and distress signals. The inner tensions of the artist and the man, as well as the loss of his mother, issues of sociopolitical/cultural deadlock, the painful conflicts of the times he lives in, and devotion to nation and homeland, are presented in a fresh way.

After 1968, Rummo's poems were printed mainly in periodicals, and for 17 years he did not publish a new collection of verse. In 1969 his play *Tuhkatriinumäng*, which belongs to the genre of more abstract and physical metadrama of the 1960s, based on a new set of conventions, and making use of game playing and more visual theatre, was staged. The play, marking the shift in his creative work in 1968–1969, is an epilogue to the well-known fairy tale of Cinderella, and it follows the neoclassical demand for unity in structure. Taking place nine years after the traditional happy ending, the events focus on the Prince's attempts to find out whether he has in fact got the 'right' girl. The plot maps his journey of self-consciousness, constructing a model or a metaphorical picture of the layers of human existence.

In Rummo's poems, published in periodicals at the end of the 1960s and the beginning of the 1970s, previous tensions have subsided, revealing different attitudes, ranging from the sarcastic to the elegiac. In 1972 he assembled a manuscript collection of his poems written between 1968 and 1972, called 'Saatja aadress', which remained unpublished at the time because of political censorship. These works were printed only in 1985 and 1989 as parts of two later collections. His poetry of the 1970s has undergone a remarkable change: his highly lyrical mode of the 1960s was characterized by simple diction. His style becomes highly subjective, yet at the same time he tries to avoid or at least to subdue emotional outbursts. In the 1980s he remained a sceptical humanist, lacking hope and ideals, but

impressing the reader by his inner intensity, sensitive perception of ethics, self-irony and doubts. Formally, he favours a fragmentary style, which some critics have labeled as anti-aestheticism. As a writer conveying an inner intensity and expressing his ethically uncompromising views, Rummo represents a remarkable degree of achievement in poetry as well as in drama. His verse has many moods and voices, ranging from the sparse and laconic to the breathtakingly elevated. His poems and plays, born of painful impulses, have spoken to and of an entire people at an extremely trying moment in their history. | PIRET KRUUSPERE

## Translations

In Czech: *Hra s popelkou* (Prague 1977, transl. by Vladimír Macura; staged in Kladno in 1979)

In Dutch: VHNK, WW

In English: *The September Sun* (New York 1981, transl. by Ritva Poom), *Cinderellagame* (Tallinn 1992, transl. by Andres Männik and Mardi Valgemäe; staged in 1971 in New York at the famed La Mama Experimental Theatre Club), *Blind Alley of Light* (transl. by Valgemäe, manuscript, commissioned by Ohio Northern University, performed by the student theatre in 1992); 'CEEP, OWH, 'SBP, SC, TVA, VN

In Esperanto: ESP

In Finnish: *Lähetäjän osoitte ja toisia runoja 1968–1972* (Espoo 2005, transl. by Pirkko Huurto); NR, USK

In Galician: VN

In German: FK, LNN

In Hungarian: EH, EK

In Latvian: *Drīz viņi dosies ceļā* (Riga 1967, transl. by Laimonis Kamara), *Nosūtītāja adrese* (Riga 1998, transl. by Guntars Godiņš); CK, 'PTD

In Lithuanian: *Saulėgrįžos šalis* (Vilnius 1985, comp. by Danutė Sirijos Giraitė, introd. by Birutė Baltrušaitytė-Masionienė); *Metmenys*, no 16, 1968 (transl. by Zina Katiliškienė, Ilse Lehiste and Rimvydas Šilbajoris), *Metmenys*, no 23, 1972 (transl. from English by Angelė Šimaitytė), *LirM*, 12.8.1972 (transl. by Antanas Masionis)

In Norwegian: EL

In Polish: *Półglosem* (Krakow; Wrocław 1983, transl. by Aarne Puu)

In Russian: *Возвращение в сказку* (Moscow 1965, transl. by Yuri Medvedyev), *Стихи* (Tallinn 1973, transl. by Svetlan Semenenko), *О если б на искри душа разлетелась!* (Moscow 1990, transl. by Semenenko), *Адрес отправителя* (Tallinn 1991, transl. by Semenenko); AEP, AEPa, SD

In Swedish: *Askungeleken* (Solna 1994, transl. by Ivo Iliste and Birgitta Göranson)

## Criticism

Mardi Valgemäe, [Review of *Tuhkatriinumäng*], *BA*, vol 43, no 4, 1969, pp 629–630; Harri Mürk, "Cinderellagame" by Paul-Eerik Rummo as compared to song games, *Folklore*, no 8, 1998, pp 100–113; Rutt Hinrikus and Janika Kronberg, [Review of 'Poems'], *ELM*, no 10, 2000, pp 38–39; Idem, [Review of 'Café Music'], *ELM*, no 15, 2002, pp 49; Marja Unt,

'Poet and politician Paul-Eerik Rummo', *ELM*, no 22, 2006, pp 4–7; Anneli Mihkelev, 'Innovations at the end of the 1960s: The absurd and existentialism in Estonian literature', in: Eva Eglāja-Kristone and Benedikts Kalnačs (eds.), *Back to Baltic Memory: Lost and Found in Literature 1940–1968* (Riga 2008), pp 103–112; Pekka Lilja, 'Neuvostotsensuurin kieltämä Paul-Eerik Rummon teos suomeksi', *Viro nyt*, 2005, no 4, p 12; Vytautas Kavolis, 'Sistemų darbas Pelenės žaisme', *Metmenys*, no 23, 1972, pp 65–76; Birutė Masionienė, *Iš Kauno šalies* (Kaunas 1990), pp 139–143; Rein Veidemann, *Коллоквиум по эстонской литературе* (Tallinn 2006), pp 60–70.



**Runnel, Hando** | EE | (\*24.11.1938 Võhmuta Parish, Järva County) Poet, the main figure in Estonian national poetry in the 1970s and 1980s. His poems were very significant as the bearers of the Estonian national character and the will for spiritual liberation.

After finishing at secondary school, Runnel worked on a collective farm in his home county and studied at the Estonian Academy of Agriculture as an extramural student, but did not graduate. After the publication of his first book he came to Tallinn and became an editor with the literary journal *Looming* in 1966. Since 1971 he has lived in Tartu and worked as a freelance writer. During the period of the restoration of independence, Runnel was active in politics (he was a member of the Estonian Congress from 1989 to 1992, and of the Constitutional Assembly from 1991 to 1992). Since 1992 he has been the leading figure in the Ilmamaa publishing house, which is active mainly as a publisher of important texts of national intellectual heritage, e.g. the series *Eesti Mõttelugu* (History of Estonian Thought). Runnel is also a leading member of the committee which organises the publication of the works of Uku Masing. He received annual literary prizes in 1982 (for the best children book), 1988 and 2000 (for the best poetry books), and the state culture award for his entire activity as a poet and publisher in 2003.



Runnel has published the verse collections *Maa lapsed* (Children of the Soil, 1965), *Laulud tüdrukuga* (Songs with a Girl, 1967), *Avalikud laulud* (Public Songs, 1970), *Lauluraamat ehk Mõõganee-laja ehk Kurbade kaitseks* (Songbook, or Sword-swallower, or In Defence of the Sad, 1972), *Mõru ning mõõduja* (Bitter and Bypasser, 1976), *Kodu-käija* (Home-goer, 1978, a selection), *Punaste õhtute purpur* (The Purple of Red Evenings, 1982), *Üheksaväerohi ehk verbascum thapsus* (Big Mullen or Verbascum Thapsus, 1985, complete collection published in exile), *Laulud eestiaegsetele meestele* (Songs for the Men of the Old Estonian Times, 1988), *Kiikajon ja kaalepuu* (1991), *Oli kevad, oli suvi* (It was Spring, and it was Summer, 1992), *Üle Alpide* (Over the Alps, 1997), *Haruldused* (Rarities, 1998), *Mõistatused* (Riddles, 2000), *Omad* (My Own Ones, 2002), *Õpetussõnad* (Proverbs, 2003), *Sinamu* (You-mine/The Sanctuary of You, 2005), *Viru veri ei värise* (The Viru Blood Never Trembles, 2006), *Armukahi* (Love Fire/Love Gam-bit, 2008); the poetry books for children *Miks ja miks* (Why and Why, 1973), *Mere ääres, metsa taga* (By the Sea, behind the Forest, 1977), *Mõtelda on mõnus* (Thinking is Pleasant, 1982) and *Taadi tütar* (Dad's Daughter, 1989), the collected poems for children *Suureks saamine* (Becoming Big, 2004) and the prose book for children *Juturaamat* (The Book of Tales, 1986). He has written, under the pen name Jaanus Andreus Nooremb, with Madis Kõiv, the play *Küüni täitmine* (Stuffing the Barn, 1978/1998). His criticism and essays have been collected in the books *Ei hõbedat, kulda* (No Silver or Gold, 1984), *Mõök ja peegel* (Sword and Mirror, 1988), *Isamaavajadus* (Need for the Fatherland, 1991), the large collections *Jooksu pealt suudeldud* (Kissed While Running, 1998) and *Väravahingede kriiksumist kuulnud* (They Have Heard the Screaking of the Gate Hinges, 2008). In 2006 a mezzotint series of Kaljo Põllu, *Kirgastumine=Brightening*, was published. It is accompanied by Runnel's poems with parallel English translations (by Eva Liina Asu-Garcia and Brandon Lussier).

Runnel began as a poet of country-life, but soon his rural theme was interwoven with that of the homeland, which has a central position in his poetry and is often expressed as unity with traditions and the soil that provides us with sustenance. The firm knowledge of one's own roots fuses in the course of time with anxiety about the present

and future of this land and these people, expressed sometimes with humour or sarcasm, sometimes with tragic sincerity. He gained great acclaim in the 1970s and 1980s; his texts were an essential part of a somewhat cryptic poetic system, where the weight of hidden meanings was great, a quality peculiar to Estonian poetry in general at that time. His texts were widely employed as lyrics in the songs of popular bands. Runnel's style uses several strata of the Estonian verbal tradition, from old Estonian folk songs to the modes of modernist poetry, but the most visible face of his poetry grows out of the newer folk songs of the 19th century, 'village-songs', which have a plain but influential verse structure, simple and strong rhymes and a somewhat loose and rustic vocabulary. He has written largely in the mode that spread among people through popular tradition, and this is one of the reasons for his popular esteem. Another reason is his clear and sharp views on moral and social questions. The power of Runnel's verse reached its peak with the books published in 1982 and 1988, which are the main examples of patriotic poetry at the end of the 20th century (e.g. his cycle of poems *Ilus maa* [The Beautiful Land] in *Punaste õhtute purpur*). He has remarkable control of different registers, strong lyrical images mixing with sad jokes and irony and giving birth to texts that are capable of containing a large scope of collective emotions. In the period of independence Runnel's poetry has remained socially critical, although sometimes with a bitter flavour. Of his later books, *Mõistatused* has gained more attention; it is a collection of an old man's light love poems that are recollections on the freshness of youth. | AARE PILV

#### Translations

In Dutch: VHNK

In English: SC, VN, OWH; *ELM*, no 6, 1998 (transl. by Jüri Talvet and Harvey L. Hix)

In Esperanto: ESP

In Finnish: *Punaisten iltojen purppura* (1988, transl. by Kari Sallamaa, O. Jama et al); USK

In French: *Europe*, no 763/764, 1992, (transl. by Antoine Chalvin)

In Galician: VN

In German: LNN; *Sowjetliteratur*, 1972, no 8 (transl. by J. Varkentin), *Estonia*, 1987, no 3 (transl. by Viktor Sepp and Cornelius Hasselblatt), *Estonia*, 1988, no 1 (transl. by Hasselblatt), *Sowjetliteratur*, 1989, no 1 (transl. by Sepp)

In Hungarian: EH, EK

In Italian: PE

In Latvian: *Sarkano vakaru purpurs* (Riga 1998, transl. by Guntars Godiņš); CK

In Lithuanian: *Nemunas* 1973, no 2 (transl. by Robertas Keturakis), PP 1984 (transl. by Birutė Baltrušaitytė)

In Norwegian: EL

In Polish: PN

In Russian: *Домой удующий* (Moscow 1982, transl. by Svetlan Semenenko); AEP, AEPa, SD

In Slovak: OM

In Ukrainian: MEP

His poetry has also been translated into Armenian, Bulgarian, Georgian, Italian, Kazakh, Moldovan, Spanish, etc.

### Criticism

Jüri Talvet, 'End-of-the-Millennium poetry: Discourses and resources', *Interlitteraria*, no 4, 1999, pp 196–214; Rutt Hinrikus and Janika Kronberg, [Review of 'Riddles'], *ELM*, no 12, 2001, pp 41–42; Idem, [Review of 'You-Mine'], *ELM*, no 22, 2006, pp 30–31; Cornelius Hasselblatt, 'Material zur "Singenden Revolution"', *Estonia*, 1988, no 4, pp 185–187; Birutė Masionienė, *Iš Kalevo šalies* (Kaunas 1990), pp 143–144.



**Saat, Mari** | EE | (\*27.9.1947 Tallinn) A unique modern Estonian writer and a careful observer of the human psyche, whose characters struggle to escape from the everyday world. She has received several awards for her work, of which the latest is the annual prize of the Estonian Cultural Endowment for the best prose book in 2008.

Mari Saat graduated from the Department of Economics at the Tallinn Polytechnic Institute in 1970, worked in the Institute of Economics of the ESSR Academy of Sciences, and received her PhD in 1977. She worked as a freelance writer from 1983 to 1993 and began to work at Tallinn Technical University as Associate Professor of Business Ethics in 1993.

Saat made her first literary appearance as a prose writer in 1970; her first book was the story *Katastroof* (Catastrophe, 1973), followed by the book of short stories *Roosipuupungad* (Rose Tree Buds, 1975) and the story *Mida teha emaga* (What to Do With Mother, 1978). Saat's first novel was *Laanepüü* (Hazel Grouse, 1980). After publication of book of

prose *Õun valguses ja varjus* (An Apple in Light and Shadow, 1985) and the novel *Võlu ja vaim* (Charm and Spirit, 1990) Saat was recognised among the very best Estonian writers. Her latest published works are novels *Sinikõrguste tuultes* (In the Winds of Blue Heights, 2000) and *Lasnamäe lunastaja* (The Redeemer of Lasnamäe, 2008). Mari Saat has also published two books for children: *Mina ise* (Myself, 1988) and *Päkapikuõpetus* (The Science of Gnome, 1995).

Saat's books do not pursue the extraordinary but instead depict characters in their everyday life. Her main characters do not fit in with their surrounding reality; they live as if they are 'outside of' life. People are closed into their own interior worlds and rarely achieve a dialogue with the exterior. However, her works do not illustrate modernist alienation, where the exterior world is shown in a strange or grotesque light. Her characters deal with themselves, not with the exterior; they sense that they do not belong in their surroundings and do not sense any deficiency in the exterior world. Saat's characters often feel their own deficiency or inferiority. They are contemplative rather than active; they go with the flow of life. The more they ponder life, the farther they drift from people and the more difficult it is to achieve contact with the people close to them. Saat's work is carried by an atmosphere of longing. The characters sense the lack of something they cannot put into words. They resent harmonious family life and are not interested in social careers or material values. Their longing is sublime, pure, and bodiless, separate from the common reality of the world.

The stories and the short novel in *Õun valguses ja varjus* are characterised by the characters' need to comprehend themselves, typical of Saat's work. They move towards spiritual maturity but the journey ends in catharsis and death. Just as in her earlier stories, the influences of Freud and Jung can be felt. The novel *Võlu ja vaim* relates the development of a girl from childhood to adulthood, her inability to adapt to the world or to her own female body. Eed is a country girl, raised by her grandmother, who has the reputation of being a witch, and her awkward mother, who prefers the world of books to real life. As a child Eed spends hours up trees in her dream world of adventures, living them as a boy. After finishing high school, she moves to the town to work, and in the evenings takes a tram through the town. She expresses her inner self in



her poems, but publishing them, exposing her naked soul, occurs only after years of maturation. The novel focuses on the issue of body and spirit in a wider sense than just the body's gender and sexuality. The problem lies not only in the fact that Eed would prefer to be a boy, but also in the general incompatibility of body and spirit. Eed's body is a burden to her and she doesn't know what to do with it. Bodily existence is linked to the common everyday idyll, which seems attractive, but on closer inspection turns out to be only grey fog. This theme is present in all of Saat's work. Eed's behaviour is not motivated by the considerations of the mind; she lives like a sleepwalker, without really connecting with the surrounding world. However, Eed is constantly moving towards a self that can live in harmony with the world.

The action of Saat's next novel, *Sinikõrguste tuultes*, begins to develop from the catastrophe of the passenger ferry Estonia. As typical for Saat's fiction, the main focus of the novel is on the inner world of the main character. The novel *Lasnamäe lünastaja* addresses also a burning topic in Estonian contemporary culture: the life of Estonian Russians. Through a story of a single mother, who becomes a prostitute after loosing her job, and her daughter, Saat investigates the questions of nationalism and religion.

A melancholy mood prevails in Saat's work, but it also has a certain charm and quiet thoughtfulness. Her style is dense and precise; she can capture the essence in a couple of sentences, with a few images, or with a central symbol. The gentle charm of her literary world is created through the atmosphere of longing. | EPP ANNUS

#### Translations

In Bulgarian: ERK

In English: ESS, LW, PSS

In Finnish: UVP

In French: LH

In German: DLG, NEK

In Hungarian: *Katasztrófa: Kisregények és elbeszélések* (Budapest 1986, transl. by Urmas Bereczki)

In Latvian: *Katastrofa; Ko iesāksim ar māti* (Riga 1982, transl. by Džuljeta Plakidis and Rūta Karma)

In Slovak: *Lesn' a prepelica* (Bratislava 1985, transl. by Anna Pokorná); PMI

In Russian: *Катастрофа* (Tallinn 1980, transl. by Tatyana Teppe), *Лесная перепелка* (Moscow 1980, transl. by Teppe), *Король туманной горы* (Moscow 1989, transl. by Teppe); EMP, VOL

Some of her stories have been published in Lithuanian, Ukrainian and Kazakh.

#### Criticism

Rutt Hinrikus and Janika Kronberg, [Review of 'In the Winds of Blue Heights'], *ELM*, no 12, 2001, p 40; Luule Eprier, 'Feminine and Intellectual Mari Saat', *ELM*, no 25, 2007, pp 32–35; Aet Bergmann, 'Ich selbst', *Estonia*, 1988, no 3, p 128.



**Saja, Kazys** | LT | (\*27.6.1932 Skėriai, Pasvalys region) A playwright, prose and polemic writer, author of books for children. He has renewed Lithuanian drama by deepening the conditionality of the situation and introducing the elements of the grotesque, the absurd, parabola, and farce.

In 1958, Saja graduated in Lithuanian studies from Vilnius Teacher Training Institute. Saja is a signatory to the Act of Independence of 11 March 1990.

He started publishing work in 1954, and published plays and collections of them: *Komedijos* (Comedies, 1957), *Moteris eina per lietu* (A Woman is Walking in the Rain, 1962), *Nerimas* (Anxiety, 1963), *Mažosios pjesės* (Small Plays, 1968), *Mamutų medžioklė* (The Hunt for Mammoths, 1969), *Abs-tinentas* (The Abstainer, 1970), *Šventėžeris* (1971), *Dilgėlių šilkas* (Nettle Silk, 1972), *Devynbėdžiai* (1974), *Mediniai balandžiai* (Wooden Pigeons, 1977), *Liepsnojanti kriaušė* (The Flaming Pear Tree, 1980), *Velnio apsisėstis ir kiti* (The Devil-Possessed and Others, 1983), *Sielų mainai* (The Exchange of Souls, 1984), *Karalius ir juokdarys* (A King and a Joker, 1989), *Kentaurų imtynės* (The Wrestling of Centaurs, 1989), *Dramų turgus* (The Market of Dramas, 2000) and others; the books of novellas and short stories *Vaistai nuo strazdanų* (Medicine for Freckles, 1963), *Jurgis ant stogo, Palangoj ir kitur* (Jurgis on the Roof, in Palanga and Elsewhere, 1963), *Po to, kai jie pavirto medžiais* (After they Turned into Trees, 1976), *Klaidžiojimas* (Wandering, 1982), *Pasakysiu kaip draugui* (I will Tell you as a Friend, 1986), *Tarsi vagis pavogė* (As Though a Thief has Stolen, 1989),

*Rasi rasoį rasi* (1995), *Stulpininkas* (The Stylite, 1999), *Nebaigtas žmogus* (An Unfinished Man, 2003), *Tas, kuris* (The One Who, 2007) and others; books for children and teenagers: fairy tales *Peštukai ir nykštukai* (Tusslers and Gnomes, 1967), *Ei, slėpkitės!* (Hey, Hide!, 1971), *Pasaka apie du karalius* (A Tale of Two Kings, 1981), the collections of short stories *Klumpės* (The Clogs, 1958), the long short stories *Už nevarstomų durų* (Behind Shut Doors, 1978), *Būrimas obuolio sėklom* (Fortune Telling with Apple Pips, 1985), *Gvidono apsiaustas* (Gvidonas' Overcoat, 1988), the novel ...*kurio nieks nemylėjo* (The One Whom Nobody Loved, 2005), *Patumšalė* (The Town of Patumšalė, 2008), as well as the book of polemical writing *Lazdos išradimas* (The Invention of the Stick, 1999). Two volumes of selected works were published in 1990. His plays have been produced in theatres in Lithuania, Estonia, Latvia and Hungary.

Saja's copious work is highly diverse, resorting to various stylistics, dwelling on a broad circle of issues, and combining both the comic and the tragic. A satirical depiction tempered with publicist pathos, anecdotal everyday situations, criticism of morals and social life (for instance, poorly organised collective farms, selfish bureaucrats, swindling peasants) dominate his early plays. A rich plane of everyday life is also characteristic of his later work: comic intonations get subdued, psychological conflicts and ethical dilemmas emerge, the analytical cross-sections of the environment get deeper and analyse the decay of society and the confusion of the individual. Gradually, the plane of conditionality in his plays grew stronger, the elements of the grotesque thickened, and the intellectual overtones got more pronounced. The author hyperbolically deforms reality, highlights the paradoxes of people's thinking and behaviour, and creates, in an Aesopian language, absurd allegories of Soviet society or, in more general terms, of human existence, as well as parables brimming with associations and approaching Bertold Brecht. For instance, the play *Mamutų medžioklė* depicts a carnival-like journey of gullible pilgrims in search of a festival, and their impostor leaders. In the sharpened situations of conflicts and choices, the author reflects on human fears, toadyism, inertia, egoism and submission (produced by the director Jonas Jurašas in 1968, the play was a great success due to its political overtones, too). The protagonist of the play *Pranašas*

*Jona* (The Prophet Jonah) is a disillusioned wanderer who would like to be a powerful leader of people, yet when a storm breaks out he sleeps tucked up in wool. The author ingenuously applies folklore, mythical and biblical motifs, as well as Lithuanian ethnographic details. Despite the variety of styles and themes, in his plays Saja maintains a clear ethical system, and searches for ways out of dramatic collisions.

Although his prose is dominated by autobiographical material and is narrated in spoken language, a fantastic, allegorical and ironic world is created alongside. Regarding his works for children, the most popular book in both Lithuania and abroad is the tale *Ei, slėpkitės!* telling about gnomes of a colourful nature (an energetic leader, a scientist, an artistic egg-painter, an expert of animals, etc.).

LORETA JAKONYTĖ

### Translations

- In Belarusian (both transl. by Ales Razanau): *Гэў, хавай-цця!* (Minsk 1982); *Крыніца*, 1996, no 4
- In Bulgarian: *Xeū, kpyūme ce!* (Sofia 1978, transl. by Ivan Troyanski); LitR
- In Czech (both transl. from Russian by Jana Klusáková): *Býk Klemens* (Prague 1977), *Ostrov žebřáků* (Prague 1983)
- In Croatian: VIAB
- In English: 'GS: *Lituanus*, vol 13, no 3, 1967 and vol 14, no 4, 1968 (transl. by Skirmantė Makaitis)
- In Estonian: *Hei, pugege peitu!*: *Kellele muinasjutt, kellele tõsilugu, ehk kaheosaline jutustus lastest ja põialpoistest* (Tallinn 1973, '1977, transl. by Valvi Strikaitienė), *Polüglott; Abstinēt; Maniakk* (Tallinn 1973, transl. by Mihkel Loodus), *Pirnipuu* (Tallinn 1983, transl. by Loodus)
- In French: *CaL*, no 5, 2004 (transl. by Bronė Lipšienė and Brigitte Heidt)
- In German: *Raufbolde und Koboļde* (Berlin 1974, '1978, transl. by H. Komp), *Dorf Neunnot* (Berlin 1977, transl. by Irene Brewing), *Als ich noch Holzschune trug* (Leipzig 1983, transl. by Komp), *Das Märchen von den zwei Königen* (Vilnius 1987, transl. by Irena Tumavičiūtė); 'ERL6
- In Hungarian: *Jónás, a próféta* (Debrecen 1971, transl. by Endre Bojtár and László Maráz), *Kik laknaka nagybögöben?* (Budapest 1973, transl. by Bojtár), *A szöttes* (Debrecen 1979, transl. by Anna and Bojtár, and Maráz), *Az örökös* (Budapest 1987, transl. by Bojtár); LMLD
- In Latvian: *Silvis študierē* (Riga 1957, transl. by Alfons Sukovskis), *Palangas lauva* (Riga 1964, transl. by Sukovskis), *Jurgis uz jumta, Palangā un citur* (Riga 1966, transl. by Sukovskis), *Kauslīši un ikstīši* (Riga 1973, transl. by Sukovskis), *Divi stāsti jaunībai* (Riga 1983, transl. by Sukovskis), *Reptile* (Riga 1984, transl. by Sukovskis); *Zilēšana ar ābolu sēkliņām* (Riga 1991, transl. by Talrids Rullis); TKME
- In Polish: KINL, WZK
- In Russian: *Деревянные башмаки* (Moscow 1961, '1968, transl. by E. Malcas), *На крутом повороте* (Moscow 1965, transl. by A. Štromas), *Гномы из контрбаса: кому сказка, а кому и быль* (Moscow 1971, transl. by Virgilijus



Čepaitis), *Эй, прячьтесь! кому сказка, а кому-быль* (Vilnius 1973, transl. by Čepaitis), *Эй, прячьтесь! то ли сказка, то ли нет, или повесть с участием гномов* and *Деревянные голуби* (Moscow 1976, transl. by Yekaterina Jonaitienė), *За таинственной дверью: более веселая, нежели грустная, скорее сказка, чем повесть* (Vilnius 1984, transl. by Nikita Varanov), *Деревянные баиньки* and *Пьесы* (Moscow 1985, transl. by Jonaitienė), *Гадание на яблочных семечках: повесть, полная снов, писем и неожиданных находок* (Vilnius 1988, transl. by N. Vorobyova), *Искушение* (Vilnius 1990); VZL; *Вильнюс*, 1995, no 1 (transl. by Dališa Kõiv)

In Serbian: AKPL

In Slovak: JB

In Slovenian: ZIL

In Ukrainian: *Гноми і забіяки: кому казка, а кому бувальщина* (Kyiv 1979, transl. by Olga Gradauskienė), *Дерев'яні черевички* (Kyiv 1987, transl. by Gradauskienė); LRO, SV

His works also have been translated into Armenian, Azerbaijani, Esperanto, Finnish, Kirgiz, Moldavian.

### Criticism

Algirdas Landsbergis, [Review of *Mamutų medžioklė*], *BA*, vol 44, no 4, 1970, pp 702–703; Idem, 'Folklore and Drama: An Encounter in Lithuania', *BA*, vol 47, no 4, 1973, pp 689–694; Rimvydas Šilbajoris, [Review of *Mediniai balandžiai*], *WLT*, vol 52, no 4, 1978, p 670; Vytautas Kubilius, *Literatur in Freidheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 256–258; Jonas Lankutis, *Lietuvių dramaturgijos tyrinėjimai* (Vilnius 1988).



**Salējs, Māris** | LV | (real name Marians Rižijs, \*13.1.1971 Riga) Poet.

Salējs is a graduate of the Textile Art Department of the Latvian Academy of Fine Arts (1999). He worked as a librarian at the Latvian Academy of Culture (2000–2006) and has been research assistant at the Institute of Literature, Folklore and Art since 2006. Since 1998 he has been one of the editors of the new literary magazine *Luna*. He has also participated in textile art exhibitions.

Salējs has published collections of poems: *Māmiņ, es redzēju dziesmu* (Mommy, I Saw a Song, 1999,

includes some translations) and *Mana politika* (My Policy, 2001). He has translated from Polish (Bolesław Leśmian, Józef Czechowicz, Konstanty Ildefons Gałczyński, Julian Tuwim, Stanisław Wyspiański and others), Ukrainian and Russian. Salējs' articles on literature are analytical and in essay form. They show he is at home in both literary texts and poets' personalities.

In the current postmodern age, when fragmentation and relativity of ethical values are dominant, a centrifugal force reigns in Salējs' poetry: out of separate shards, the poet strives to make a whole world filled with values. Unobtrusively, at the top of the hierarchy is God, both directly and to be read between lines; however, Salējs, in contrast with some of his peers, talks also of responsibility, and has an emotionally warm attitude to the world. Salējs' poetic character is visually pliant, very rhythmic and melodic. In Latvian poetry, soulmates of Salējs are Frīdis Bārda, Māris Melgalvs, Jānis Rokpelnis, Klāvs Elsbergs, Knuts Skujenieks and Pēters Brūveris. | IEVA E. KALNIŅA

### Translations

In Bulgarian: ACL

In English: SIML, ABKT; *EdinburghR*, vol 115, 2005 (transl. by Ieva Lešinska)

In Lithuanian: PDR 2000 (transl. by Erika Drungytė)

In Swedish: LeD

In Ukrainian: ZLB

His poetry also have been translated into Hungarian and Turkish.



**Saliņš, Gunars** | LV | (\*21.4.1924 Dobeles) Poet, winner of the North American Latvian Culture Foundation Award (1967) and the Zinaida Lazda Foundation Prize (1979).

Saliņš graduated from the Jelgava Teaching Institute (1944), earned a bachelor's degree in psychology and sociology (1952) at the Upsala College in East Orange, New Jersey, and a master's degree at

the New School for Social Research in New York (1955). After emigrating from Latvia in 1944, he worked as a teacher at the Haunstetten refugee camp in Augsburg, as a Latvian translator in the American army, as a journalist for the newspaper *Latvju Doms*, and as a professor of psychology and sociology at Union County College in New Jersey.

His works have been published since 1938, and regularly in exile publications since 1945. Collections of poems: *Miglas krogs un citi dzejoļi* (Tavern of Mist and other Poems, 1957), *Melnā saule* (Black Sun, 1967), *Satikšanās* (Meeting, 1979), *Satiksīms Miglas krogā pie Melnās saules* (Let's Meet at the Tavern of Mist by the Black Sun, 1993), *Gunara Saliņa iedvesma no Naudītes līdz Elles ķēķim un 33 dzejoļi – itin nesenī* (Gunars Saliņš' Inspiration from Naudīte to Hell's Kitchen and 33 Poems – Fairly Recent, 1997), *Raksti* (Works, vol 1, 2006). Saliņš has translated the poetry of Rainer Maria Rilke, T.S. Eliot, Robert Frost, and Dylan Thomas.

Together with Linards Tauns, in the late 1950s and early 1960s, Saliņš was the most striking of the authors in the Hell's Kitchen Latvian literature group, which took its name from the Manhattan area in New York. His first poems were written and published in traditional metre and style. As he grew to know New York and its cultural life and world literature, a version of surrealism appeared in his poetry. On the one hand it is based on Latvian poetry, starting from the figurativeness of folklore and the common idea of those who broke classic canons in the 1920s and 1930s. On the other hand he developed an individual style of imagism and surreal expression. Similar motifs appear in all his collections: slipping from one world into another, the evolvment of the lyrical 'I'; the reality of not only dreams but also fancies. In his love poems there is the direct and at the same time figurative presence of another person, momentary directness both at the sensual and emotional level, and visual and sound details enhance the poetic mood from the erotic to the most tender caress. Life, budding, becoming, the mystery of life and the inevitability of death co-exist simultaneously and naturally. Characteristic of Saliņš' poetry are patriotic and Latvian motifs, emotions caused by current events, as well as past events in the history of civilisation. For the most part, Saliņš writes in free verse, which he uses purposefully, and with a deep sense of the language, subjugated to the semantic intent of

the poem. He hardly ever uses adjectives, except for colour descriptions. Experiences are ruled by verbs. | EVA EGLĀJA-KRISTONE

### Translations

In Bulgarian: ACL

In Czech: *Plav*, 2007, no 12 (transl. by Marta Bětáková)

In English: ABKT

In French: *Poésie* [Paris], vol 53, 1990 (trans. by Birutė Ciplijauskaitė and Nicole Laurent-Catrice)

In German: LeLy

In Lithuanian: *Metmenys*, no 14, 1967 (transl. by Zina Katiliškienė)

In Spanish: *Hora de poesia*, no 73/74, 1991 (trans. by Birutė Ciplijauskaitė)

In Swedish: NROV

### Criticism

Inta Ezergailis, 'The Intervention of Art in the Poetry of Gunars Saliņš', *Lituanus*, vol 26, no 3, 1980, pp 50–62; Rimvydas Šilbajoris, 'Poetic Text and Human Feeling in Gunars Saliņš and Henrikas Radauskas', *JBS*, vol 13, no 2, 1982, pp 91–97.



### Šaltenis, Saulius | LT | (\*24.12.1945 Utena)

A prose writer and playwright; a representative of a de-romanticising, ironically lyrical style; one of the subtlest creators of Aesopian language, a holder of the State Prize of the Lithuanian SSR (1972, for the script for the film *Herkus Mantas*).

Unlike many Lithuanian artists who spent their early years in the country, Šaltenis grew up in a family of intellectuals in a town. He is related to the poet Antanas Baranuskas.

In 1963–1964 he studied the Lithuanian language and literature at Vilnius University, then served in the Soviet Army, worked in the Lithuanian Film Studio, and edited newspapers. He is a signatory to the Act of the Reestablishment of Lithuania's Independence, a former member of the Seimas of the Republic of Lithuania (1992–2000), and a former minister of culture (1996–1999).

Šaltenis published the novellas *Riešutų duona* (Nutbread, 1972), *Duokis* (1977), the collection



of short stories and the novella *Atminimo cukrus* (The Sugar of Remembrance, 1983), the plays *Škač, mirtie, visados, škac* (Shoo, Death, Always Shoo, 1978), *Jasonas* (Jason, 1978) and *Lituanica* (1989), and the novel *Kalės vaikiai* (The Children of a Bitch, 1990). In 1977, a film was made after the novella *Riešutų duona* at the Lithuanian Film Studio (directed by Arūnas Žebriūnas); the film *Mėnulio Lietuva* (The Moon's Lithuania), after the novella *Duokiškis*, was made in 1997 (directed by Gytis Lukšas). Issues of the periods of independence are considered in the collection of essays *Pokalbiai prieš aušrą* (Conversations before the Dawn, 1995). Šaltenis wrote scripts for the films *Vyrų vasara* (The Summer of Men, with Alexander Yurvosky, 1970), *Ties riba* (At the Borderline, with Grigorijus Kanovičius, 1972), *Herkus Mantas* (1971), *Riešutų duona* (Nutbread, 1977), *Kelionė į rojų* (The Journey to Heaven, after a short story by Hermann Sudermann, 1981) and *Mėnulio Lietuva* (The Moon's Lithuania, 1997).

In Šaltenis' work, the postwar provincial town is the central creative space. The personages that the author has a liking for exist as though on the margins of Soviet society: older-generation intellectuals, philosophising drunkards, romantic teenagers or pure-hearted children. The pragmatism and lies of adults are juxtaposed with the image of 'a poet in a boxer's gloves'; the evil, however, is only pointed at, and the reader has the freedom to realise what sort of good would outbalance it. With an unexpected concept of the main hero, the novella *Riešutų duona* was an innovative work in the year it was written. Wearing the mask of a clever innocent, the narrator remembers, with gentle mocking, touching and merry episodes of his teenage years that turned into points of reference in his spiritual life. The voice of first person singular familiarises the atmosphere, makes it possible to record authentic details, and expresses the author's ambiguous attitude to the period depicted. The narrator's speaking is a mixture of teenagers' jargon and clichés of official language, which, when they appear in an inappropriate context, unmask Soviet propaganda and hollow pseudo-values. In the novella *Duokiškis*, Šaltenis' irony becomes much more painful, and sometimes approaches black humour or the grotesque. Events of the post-war years, the partisan resistance, and the moral compromises of intellectuals of the older generation are shown in an ambiguous and even provoca-

tive manner. The personages are seen as though through double binoculars that reveal both the comic and the tragic side of life, while the contrast highlights the real value of humanity. Sometimes this novella is called a little epos, because the town of Duokiškis turns into the metaphor for all of Lithuania, while the fates of the characters generalise a great number of similar lives. Recurrent characters and the chronological sequence of episodes link nine separate parts of the novella into a panoramic spectacle of history and man's place in it; the field of meanings is extended by evangelical and folklore motifs.

Šaltenis' prose has been influenced markedly by the cinema: a dynamic world is created of contrasting episodes, by arranging vivid details. Historical periods and the lives of famous Lithuanian cultural personalities cross over in the small novel *Kalės vaikiai* (1990). The manner of speaking that merges intonations of a saga and low style actualises history; the string of separate 'ballads' aims at imparting meaning to the essence of the nation's perception of the world.

In 1968, Šaltenis made his debut as a playwright, and started his career on the professional stage as the co-author of the first Lithuanian musicals (*Ugnies medžioklė su varovais* [The Fire Hunt with Beaters], 1976). In his dramas he has preserved the style of 'laughter through tears' and the free arrangement of episodes. The play *Škač, mirtie, visados škac*, based on the novella *Riešutų duona* and produced at the Lithuanian Youth Theatre (1976, directed by Dalia Tamulevičiūtė), marked his maturity as a playwright. One of Šaltenis' key dramatic principles, the ballad element, is distinct in the play *Jasonas* (Jason, 1978), where the situation of a modern moral duel and the idea of the renewal of the world is expressed through the ironic use of the motif of the golden fleece. In the play *Lituanica* (published in 1989, produced in 1994 by the director Rimas Tuminas), Šaltenis applies the principle of 'theatre in theatre', which juxtaposes the reality of the 'present' (1943, during rehearsals) and the heroic past arising in a rehearsed play about legendary pilots. Of special significance was the joint creative work of Šaltenis with the director Eimuntas Nekrošius. It has strongly impacted on the tradition of metaphorical Lithuanian theatre. Their collaboration started with *Duokiškio Baladės* in Kaunas in 1978, and later moved to the Youth Theatre: 1980 saw the production of *Katė už durų* (A Cat Behind

the Door, co-written with Grigorijus Kanovičius), and the literary version of Nekrošius' production *Kvadratas* (A Square); in 1981, they substantially reinterpreted Vadim Korostylev's drama *Pirosmani*, *Pirosmani*... These two productions opened the doors for Lithuanian theatre to the stages of the world. | LORETA MAČIANSKAITĖ

### Translations

- In Czech: *Útíkej, smrtko, útíkej!* (Prague 1982, transl. from Russian by Jiří Matějčák), *Orechový chléb* (Prague 1984, transl. by Alena Vlčková), *Jáson* (Prague 1987, transl. from Russian by Emilie Šranková)
- In English: CMT, ER, LIHOW; *Lithuanian museum review*, no 190, 2000 (transl. by Laima Sruoginis), *VilniusR*, no 21, 2007 (transl. by Sruoginis)
- In Estonian: *Pähklileib*; *Henrik Monte* (Tallinn 1974, transl. by Mihkel Loodus)
- In Finnish: TP
- In French: ADB
- In German: 'ERL6, MUG, SO
- In Hungarian: LMLD
- In Latvian: *Riekstu maize*; *Dokšiški* (Riga 1983, transl. by Daina Avotiņa and Sarma Avotiņa-Šlisere)
- In Polish: KINL
- In Portuguese: OPV
- In Russian: *Ореховый хлеб* (Moscow 1979, transl. by E. Malcas, afterword by Raimondas Kašauskas); LPov, OSh; *Вильнюс*, 1990, no 4 (transl. by Grigory Kanovich)
- In Serbian: AKPL
- In Slovak: *Heš, zubatá, heš* (Bratislava 1985, transl. from Russian by Ján Štrasser), *Orechový chlieb* (Košice 1987, transl. from Russian by Milan Tokár); PNSZV
- In Ukrainian: BuRo, SLP

### Criticism

Irena Jomantiénė, 'A writer's homecoming: After a decade in politics, a charismatic prose writer and playwright is coming back to literature', *LTinW*, vol 11, no 6, 2003, pp 24–31; Loreta Mačianskaitė, 'A Writer with Attitude', *VilniusR*, no 21, 2007, pp 26–30.



**Saluri, Rein** | EE | (\*22.9.1939 Viru County, Salla Parish) Prose writer and playwright since the 1970s, whose works can be characterized as having an intellectual and playful point of view.

In 1964 he graduated from the University of Tartu as a biologist, and from 1964 to 1966 did his postgraduate studies in Leningrad. He has worked as a journalist. From 1972 to 1975, Saluri worked as a literary editor at the Tallinn Drama Theatre, and later at the editorial office of the literary magazine *Looming* and at the Estonian Writers' Union. At present he is a freelance writer and translator.

Prose: *Mälu* (Memory, 1972), *Kõnelused* (Conversations, 1976), *Mees teab* (The Man Knows, 1979), *Rebane räästa all* (A Fox in the Fire, 1979), *Uksed lahti, ukseid kinni* (Doors Open, Doors Shut, 1981), *Kala metsas* (A Fish in the Forest, 1981), *Üks, kaks ja korrage* (One, Two, Three, 1983), *Puusõda* (War of Trees, 1985), *Vaikne elu* (Silent Life, 1988), and *Naised ja loomad* (Women and Animals, 1996). Collections of prose: *Koguja. Valik tekste 1967–1987* (The Preacher. Selected Texts from 1967–1987, 1990), and *Katked (1958–1999)* (Fragments from 1958–1999, 1999). Plays: *Külalised* (The Guests, 1974, premiered in 1974), *Kes ma olen?* (Who am I?, 1977), *Lasteaiaonu* (A Kindergarten Teacher, 1978), *Poiste sõidud* (The Boys' Journeys, 1978), *Kadunud isa* (The Lost Father, 1982), *Minek* (A Departure, 1988), *Meie kallis osmik* (Our Dear Cot, 1992), *Tulek* (An Arrival, 2000), *Mängitakse* (Playing, staged on Estonian Radio in 1983), *Andke neile andeks* (Forgive Them, staged on Estonian TV in 1998), *Vaikne elu* (Silent Life, published in 1988), *Teisitiituleja* (Saying Otherwise, published in 1989), and *Kodukäijad/ Kodus käijad* (Ghosts Haunting a House/ Home Visitors, published in 1993). Collections of plays: *Sõiduraamat* (A Travel Book, 1989), and *Tobukesed* (Simpletons, 1995). Screenplays: *Äratus* (A Waking, staged in 1989), *Noorelt õpitud* (Things Learnt as a Youngster, staged in 1990), and *Kulda ja kurja* (Gold and Evil, published in 1994). Books for children: *Kuidas* (How to..., 1977), *Koduloomad* (Domestic Animals, 1978), *Konnad ja maod* (Frogs and Snakes, 1979), *Linnud* (Birds, 1981), *Metsloomad* (Wild Animals, 1982), and the collection *Ühed loomad kõik* (All the Animals, 1998). Saluri has translated books (including works by George Orwell, Gerald Durrell, John Le Carré, Daniil Harms, Vladimir Nabokov and Aleksandr Vampilov) from English and Russian.

Rein Saluri has been active, especially in the 1970s, as a short story writer as well as a playwright. The main subjects of his work are identity, memory



and one's relationship with the past. His intellectual prose can be characterized as dealing with reflections of intuitions, the creating of model situations and the uniting of different time layers. His characters' self-awareness often derives from the past. Lately he has paid more attention to the conflicts between man and the natural environment, as well as to the possibility of a global crisis. Saluri has also been interested in the phenomenon of power and its consequences – the psychological deformation of the self. He has depicted and analysed confrontations between an ethically independent person and a conformist, dealt with the problems of guilt and responsibility, and revealed the socio-psychological mechanisms of Stalinism. The subjects of memory and identity have been important for him since the very beginning of his career as a playwright: the issue of national identity, intertwined with personal identity, characterizes his first drama, *Külalised*. All major motifs typical of his dramatic texts (e.g. departure and return, home, the character of the lost father, and the importance of one's name) can be found in this work. The main character of *Külalised* could even be interpreted as an Estonian Hamlet, who is searching for the truth of the past, including his father's death.

Departure and return can be considered the key images in his plays. He has varied the well-known motif of the return of the prodigal son, presenting it as an attempt at existential self-awareness (*Külalised*), a playful fight for power at home (*Meie kallis osmik*) or complicated role-conflicts in the year 1948 (*Kodukäijad/ Kodus käijad*). Saluri has depicted the historic events in Estonia in the 1940s, i.e. repressions and deportations, with a tragicomic, absurd or slightly alienated tone (*Minek*).

The importance of the character of the (often lost) father reflects, allegorically, an ultimate need for national identity. In Saluri's works the need for self-awareness has been expressed by the motif of the name as well as the convention of naming. He has used the name as a danger and taboo, but also as something that can save one's life (in *Minek*). There is an explicit inter-textual connection between his various works of prose and drama, based on the 'individual stock' names.

The principle of play is also characteristic of Saluri's works. The use of the game, functioning in various layers of the text, in language as well as

in the role-play of his characters, evokes the effect of alienation and creates tragic-comic and tense episodes. His characters' specific attitudes towards language reflect their need for self-determination through the help of verbal means. Conflicts thus arise from different language usage, as well as from the ambivalence of words. | PIRET KRUSPERE

### Translations

In Bulgarian: *Памят* (Varna 1986, transl. by D. Yaneva-Mednikarova); ERK

In English: *How to...* (Tallinn 1986, transl. by Ilmar Anvelt); LW, PSS

In Finnish: *Kuinkas* (Helsinki 1982, transl. by Henri Kapulainen); the play *Lähtö* (transl. by Eva Lille) was staged in 1988 in Helsinki; UVP

In German: NEK

In Lithuanian (both transl. by Danutė Sirijos Giraitė): *Atodangos* 1988; the play *Paskutinės di valandos* was staged in 1988 in Šiauliai

In Russian: *Как* (Tallinn 1978, transl. by Yelena Leit and Leo Vaino), *Память* (Moscow 1981, transl. by Nora Yavorskaya, Nelli Abashina, Irina Belobrovtsa and Vitali Belobrovtsa), *Рыба в лесу* (Tallinn 1985, transl. by Belobrovtsa and Belobrovtsa), *Чужое добро* (Moscow 1986, transl. by Belobrovtsa and Belobrovtsa), *Птицы* (Tallinn 1986, transl. by Julia Dmitriyeva); EMP, EN, EP, ESN, VOL

In Slovak: PMI

### Criticism

Piret Kruuspere, 'Estonian Drama at the End of Millennium: Memory and Identity', in: *Naujos idėjos ir formos Baltijos šalių literatūroje* (Vilnius 1999), pp 83–93.



**Sang, August** | EE | (\*27.7.1914 Pärnu, †14.10.1969 Tallinn, buried in the Vana-Pärnu Cemetery) Poet and translator, the main designer of classical Estonian poetic language in the middle of the 20th century. Sang received the Juhan Liiv Poetry Award in 1969.

August Sang studied in the Department of Philosophy at the University of Tartu between 1934 and 1942, but did not graduate. He worked for a while

as a journalist and was a freelance writer from 1946 until the end of his life. He was married to the poet Kersti Merilaas.

Books of poetry: *Üks noormees otsib õnne* (A Youth in Search of Happiness, 1936), *Müürid* (Stone Walls, 1939) and *Võileib suudlusega* (A Sandwich with a Kiss, 1963). His most important selected poetry collections are *Sada laulu* (A Hundred Songs, 1965), *Luuletused* (Poems, 1970), *Väike luuleraamat* (A Small Book of Verse, 1971), *Laulud* (Songs, 1977) and *Emajõe unisel veerel* (On the Sleepy Banks of the Emajõgi, 2003). Sang's poetry also appeared in the poetry anthology *Arbujad* (Logomancers, ed. by Ants Oras, 1938), which was later seen as representative of the Arbujad literary group.

His activity as a translator was extensive; he was especially known for his translations of poetry and drama. He translated into Estonian from German (Goethe, Schiller, Heine, Brecht, Becher, Hoffmann, Kafka, Keller, and Feuchtwanger), from Russian (Pushkin, Lermontov, Nekrasov, Tvardovsky, Gorky, Mayakovsky, and Pasternak), and from French (Molière, Nerval, Baudelaire, and Béranger).

Sang began writing in a classical style of strict form, with influences from both symbolism (Verlaine and others) and earlier romantic poetry (Heine and others). His romanticism is often gloomy, expressing spleen and spiritual agony and repeating the motifs of a poor lonely vagrant. In addition to impulses from literature, his poetry of the 1930s includes many biblical allusions. Tragic feelings are sometimes expressed through self-irony, and are at times also accompanied by some happier shades: for example the 'thrill of happiness', 'happy restlessness' etc are frequent. At the beginning of the Soviet occupation in 1940, Sang tried to cooperate cautiously with the new power, but fell into political disfavour during the final years of the Stalin era. Thus he wrote very little poetry in the 1940s and at the beginning of the 1950s; the few poems written blend his earlier romantic style with the demands of the social realist canon.

Sang began to write more poetry again in the second half of the 1950s. This period was characterised by his sharply critical view towards anything authoritarian and by a higher degree of hopefulness. His poetry became more social and the dominant urge for self-expression was replaced by

the 'poetry of ideas', in which some essential idea was preferably the force which motivated the text. His poetry used many allegorical techniques: for example, the expression of social topics by means of nature motifs was typical of the poetry of the post-Stalin thaw. His poetry criticised bureaucracy and careerism and defended plain work and honesty. This is the poetry of 'Bread and a kiss – the minimum rate of happiness' (A Sandwich with a Kiss). His work also acquired additional features, which secretly expressed the culture of national resistance. He continued to use classical techniques to structure his texts, in his later poetry drawing the written tradition closer to the oral one. It is also significant that Sang used to call his poems songs. | MART VELSKER

#### Translations

In English: AMEP, EPI

In Esperanto: ESP

In Finnish: NR

In German: ELY

In Hungarian: EK

In Italian: PE

In Latvian: CK

In Russian: AEP, AEPa, AEstP, PEst



#### Šatrijos Ragana | LT | (real name Marija

Pečkauskaitė; \*8.3.1877 Medingėnai, Plungė region, †24.7.1930 Židikai, Mažeikiai region)

Prose writer and translator. The first prose writer to address her works to intellectuals. She consolidated the personal and intimate narrative, and revealed the importance of the culture of the landed gentry at the time when the Lithuanian national movement had rejected it due to the dominance of Polish in it. Both in her work and her life, she expressed a firm idealistic and altruistic Catholic attitude.

Šatrijos Ragana was the best-educated women writer of her generation. The daughter of landown-



ers, she was educated mostly at home, but in 1892 she attended St Catherine's gymnasium for girls in St Petersburg. Like Žemaitė, she was encouraged to write in Lithuanian by Povilas Višinskis, who was her brother's teacher for a while. In her youth she made up her mind to work for her community, thus the choice of a practical profession: in 1896 she took a course in beekeeping in Warsaw, and although she did not become a professional beekeeper, she published several small books on beekeeping for farmers. She attended lectures on pedagogy at Zurich and Freiburg universities (1905–1906) as an external student; on her return she gave private lessons, taught at the progymnasium in Marijampolė, and later lived an ascetic life in parsonages in the country (in Židikai, Mažeikiai region). She was involved in charitable activities and literary work.

Her major works are short stories (the first was 'Margi paveikslėliai' [Colourful Pictures], 1896), lyrical sketches, and long short stories *Viktutė* (1903), *Vincas Stonis* (1906) and *Senamė dvare* (In an Old Manor, 1922). She also wrote articles, a symbolist drama and minor works for amateur theatricals, translated fiction (Bolesław Prus and Henryk Sienkiewicz, from Polish) and pedagogical literature (F.W. Förster from German), published the books of pedagogical publicist writing *Motina auklėtoja* (Mother the Nurturer, 1928) and *Rimties valandėlė: Knygelė jaunoms mergelėms* (An Hour of Peace: A Book for Young Girls, 1928), and popular stories about the history of Lithuania.

She started writing in Polish early, but very soon she absorbed the ideas of the Lithuanian National Revival. In her stories, Šatrijos Ragana depicted people working for the good of their nation and children, and aspiring to education. Even in poor surroundings, her heroes cherish their idealism, their faith in the kindness of human nature, and their hope for a brighter future. Her work is saturated with her own ideology, which is based on the wilful positivist resolution to serve her environment, aiming at progress, and on Christian idealism, imparting metaphysical dimension to reality (*sub speciei aeternitatis*). Along with the tradition of everyday realism already existing in Lithuanian prose, Šatrijos Ragana consolidated the intellectual lyrical-psychological tradition. Her style is graceful and elegant, while her best works contain

autobiographical elements. The long short story *Viktutė* tells, in diary form, the story of love and an involvement in Lithuanian activities of a young girl who abandoned a musical career and returned to her parents' estate determined to work. Although today the heroes look idealised, and conflicts are too easily resolved (an ideal family is created), it is the first work in Lithuanian unfolding in detail the evolution of love.

The most representative work of Šatrijos Ragana is the long short story *Senamė dvare*, showing, as befits the title, the life of Samogitian landowners. It is saturated with the melancholy of times past; the key source of drama is time and the fragility of human existence: those about whom the story tells are already dead. To Šatrijos Ragana, the manor is a symbol of a long-established order of life, and the relationship between landowners and peasants is devoid of antagonism, and instead, protective and paternal. A broad spectrum of everyday events and characters is presented without a unifying plot: the author conveys her ironic attitude towards Polonised landowners, admires the spiritual serenity of ordinary people, and reproduces peasant dialogue in the Samogitian dialect. The narrator is a girl observing her surroundings; therefore, certain conflicts can only be assumed. The central character is the mother, unhappy in her marriage, yet devoted to her duty and her children. It expresses the point that happiness in this world is impossible. The theme of the short story 'Irkos tragedija' (The Tragedy of Irka, 1925), which belongs to the treasury of Lithuanian short stories, is the damage that divorce inflicts on children. | SOLVEIGA DAUGIRDAITĖ

### Translations

In English: SLShs

In German: EGL, NBIL

In Latvian: LS; *Latvijas dzelzceļnieks*, no 36–37, 1993 (transl. by Talrids Rullis)

In Russian: *Иркина трагедия* (Vilnius 1972, transl. by Dalija Kōiv)

In Slovak: JB

### Criticism

Birutė Ciplijauskaitė, 'National Consciousness and Universal Aesthetics in pre-Independence Lithuania', *Studia Baltica Stockholmiensia*, vol 5, 1990, pp 503–509; Janina Žėkaitė, *Šatrijos Ragana* (Vilnius 1984).



**Sauter, Peeter** | EE | (\*11.3.1962 Tallinn) One of the main innovators in Estonian prose at the end of the 1980s and the beginning of the 1990s. He brought spoken language and a non-hierarchical world-view into contemporary Estonian literature. He received the Tuglas Short Story Award in 1998.

Peeter Sauter graduated from the Drama Department of the Tallinn State Conservatory as an actor in 1984 and studied at John Moore University in Liverpool from 1993 to 1994. He has worked as a security guard (1978–1982), actor (1984–1985) and film director (1990–1992), and since 1995 has been working in advertising. He has also contributed articles to different press publications and translated literature (e.g. novels by Kerouac and Bukowski).

Sauter published his first story in 1988; his first book was the short novel *Indigo* (1990), followed by the novel *Luus* (Loafing, 1997), which also includes a short version of *Indigo*, the collection of short stories *Kogu moos* (All the Stuff, 1998) and the story *Pori: Filmilugu* (The Dirt: Story of A Film, 2002). Since 2000, he has published many small pocket-sized books, each containing a single short story. His recent works include a collection of stories *Vere jooks* (Heamorrhage, 2006) and a short novel *Beibi bluu* (Baby Blue, 2008), which can be read as a follow-up to *Indigo*. Sauter's *Laiskade laste raamat* (Book of Lazy Children, 2006) received the annual prize of the Estonian Cultural Endowment for the best children book in 2006.

Sauter's earlier works, particularly the novels *Indigo* and *Luus*, reflect the horizontal world-view popular among young readers in the 1980s: *Indigo* became a cult favourite. Sauter depicts a one-dimensional, present world which lacks depth or verticality. There is no distinction between the high and the low: all existence belongs to the sphere of the low, and there is only the everyday.

In these texts there is no desire for anything – no belief in progress, truth or beauty, and traditional values are ignored. As there are no big things or ideas in Sauter's world, the everyday world of small things becomes important: no topic is too trivial to depict. One can write about anything and taboos disappear. He has also been called a 'bathroom' writer: his texts are full of physiological descriptions. As a natural companion to the horizontal world-view, the structure of his texts also strives for horizontality. *Indigo* and *Luus* propose to be pieces of life being lived, in which the beginning and the end are only relative, integrity is avoided and the development of events is minimal. The main character in his work is a loser, a type who does not climb the career ladder, but rather goes through life with relative indifference. He lets life flow through him; his life is a process which is not organised by setting goals or following principles. Sauter is also interested in people who have not been treated very well by life; for example, the characters in the story 'Pori' are prostitutes, suicidal alcoholics and hopeless degenerates. His texts do not judge anyone: a tolerant, humanistic attitude to life prevails. He tries to avoid being literary, and to take written text as close to oral speech as possible.

His short stories are often structured by means of traditional composition. The activities of the characters in his short stories often have at least some meaning; the text begins with a complicated situation which is resolved by the end of the story. His scandalous short story *Kõhuvalu* (Stomach Ache) describes childbirth in a 'low key', not as a grand manifestation of the beginning of a new life but as a physiological act. Sauter's later writing tends towards bleaker world view and a dark, destructive vision of human relationships. |

EPP ANNUS

#### Translations

In English: SC

In Finnish: TP; *Parnasso*, 2000, no 1 (transl. by Markus Lång)

In Russian: NEN

#### Criticism

Rutt Hinrikus, 'Estonian Biography in the Contemporary Estonian Literature', in: *Naujos idėjos ir formos Baltijos šalių literatūrose* (Vilnius 1999), pp 111–119; Rutt Hinrikus and Janika Kronberg, [Review of 'All the Stuff'], *ELM*, no 8, 1999; Idem, [Review of 'The Dirt'], *ELM*, no 15, 2002, pp 52–53.





**Šavelis, Rimantas** | LT | (\*10.1.1942 Steponiai, Rokiškis region) A prose writer and scriptwriter who naturally introduced dramatic intrigue, adventurous beginnings and humour into psychological narrative.

Having graduated in Lithuanian language and literature at Vilnius University in 1967, Šavelis linked his career with cinema. He studied on scriptwriting and directing courses in Moscow, and has worked for the Cinematography Committee of Lithuania, in television, and in a film studio. He wrote the scripts for about ten films.

He has published collections of novellas *Palei žalią krantą* (Along the Green Shore, 1970), *Paparčio šešėly* (In the Shadow of a Fern, 1980), the novels *Dievo avinėlis* (Lamb of God, 1974), *Tadas Blinda* (1987) and *Amžinoji šviesa* (Eternal Light, 1987), the collection *Pasimatymai su gyvenimu* (Encounters with Life, 2000) consisting of the long novella *Tamarikso žydėjimas* (The Flowering of Tamarik-sas) and the short novel *Šuo, vardu Trepsis, arba Saulėleidis Baltijos kelyje* (The Dog Called Trepsis, or a Sunset on the Baltic Road), and the book of memoirs *Geriu žalią tylą* (I am Drinking the Green Silence, 2004).

Among his works, the most popular is the adventure novel *Tadas Blinda* about a Lithuanian Robin Hood, a leveller of the world, a legendary rebel and an outsider with a free spirit. The novel stands out due to the author's ability to spin intrigue and create suspense, the management of the plot, the dynamism, and the lively dialogues (Šavelis exploited productively the traits of a good narrator in cinematography). In his other works of prose, he unfolds as a considerably more psychological and reflective author. In his novellas and novels he combines the usual rich realism with a modern narrative technique. Everyday motifs are projected on an existential level, while the titles of his works, *Dievo avinėlis*, *Amžinoji šviesa*, encode an unconventional interpretation of biblical images.

By simple means he recreates the chilling postwar atmosphere in the village; he does not depict the partisan war directly, but shows it as it is reflected in the psyches of ordinary people (a lame shoemaker, a horse-breeder, a temptress). The original combination of the epic, emotion and the comic develops into a snappy narrative, thus rendering his prose attractive to a diverse and sophisticated audience. The book *Pasimatymai su gyvenimu*, with a dramaturgic structure is dominated by the themes of creative work, freedom and the defeat of ideals. The short story *Tamarikso žydėjimas* analyses the fate of a middle-aged artist in post-Soviet Lithuania (he no longer sees the point in writing, and departs from this world). The writer feels he is unwanted with his old identity, yet he is not willing – or incapable – to turn commercial. The story shows that the middle generation, although aware that the sacralisation of creative work does not have any future, perceives the changed situation as a personal drama. In the novel *Šuo, vardu Trepsis, arba Saulėleidis Baltijos kelyje* the author questions, through the fate of a dog, the status of external independence in a country of people who are not free internally, and emphasises the unconscious slide down the slope of compromises of people forswearing freedom and transactions with the conscience. Only one personage in the book is genuinely free, and that is a dog.

In his sought-after book of reminiscences *Geriu žalią tylą*, he writes about Paulius Širvyys, the popular Lithuanian poet of the Soviet period, who he knew intimately for 20 years. He interprets in a lively way not only the everyday life of Širvyys the romantic bohemian, but also his own youth. |

JURATĖ SPRINDYTĖ

### Translations

In Bulgarian: LitR

In Estonian: *Jumala talleke* (Tallinn 1985, transl. by Tiina Juodkienė)

In Latvian: *Zirgu zaglis* (Riga 1995, transl. by Talrids Rullis)

In Russian: *Эмо я – Тумас* (Moscow 1976, transl. by Vladimir Portnov; conclud. by Juozas Baltušis); *Вечный свет* (Moscow 1988, transl. by Y. Jonaitienė)

In Serbian: AKPL

In Slovak: PNSZV

In Ukrainian: BuRo

### Criticism

Romas Daugirdas, 'A Portrait Painted in a Dotted Line', *VilniusR*, no 17, 2005, pp 79–81; Юратė Сприндите, 'Тоска по простоте', *DN*, 1999, no 5, pp 198–205.



**Savickis, Jurgis** | LT | (\*4.5.1890 Pagausantys, Raseiniai region, †22.12.1952 Roquebrune Cap Martin, southern France) Prose writer and diplomat. He was a representative of high modernism and the urban mentality, and a conveyer of the existential world outlook in Lithuanian literature.

Savickis studied in Moscow, St Petersburg and Cracow. During his diplomatic career he represented Lithuania in Denmark, Sweden, Norway, Holland, Finland, Latvia and the League of Nations. In 1928–1930 he headed the State Theatre of Lithuania. In 1939 he settled in France, where he had bought some land in 1935. Here he constructed his villa Ariogala, and engaged in gardening and vegetable growing.

He published the short story collections *Šventadienio sonetai* (The Sonnets of Holy Days, 1922), *Ties aukštu sostu* (By a Lofty Throne, 1928), *Raudoni batukai* (Red Shoes, 1951), the novel *Šventoji Lietuva* (Holy Lithuania, 1952), the novella *Mano geriausias draugas* (My Best Friend, 1952), several travel books, *Enresje gennem Litauen* (A Journey in Lithuania, in Danish, 1919), *Truputis Afrikos* (A Bit of Africa, 1934), the collection of articles *Lysskaer* (The Dawn, in Danish, 1919) and others. He left the manuscript of his wartime diaries *Žemė dega* (The Earth is Burning, published in 1956). Six volumes of Savickis' works were published in 1990–1999.

Savickis' short prose is mostly linked with expressionism, although we can discern the features of other modernist trends in it. Stylistically and thematically, his work contrasted with established traditions, yet his 'aristocratic' manner of writing was alien to the movement of avant-garde literature at the time. Mocking stereotypes and playing with associations and cultural references, the author oriented himself towards an intellectual reader aware of developments in Western art and literature, and capable of admiring the text *per se* with its linguistic inventiveness, coded overtones, unexpected parallels and deformed images. At first sight, the

fragmented narrative might seem incoherent: syntactic structures are taken apart, traditional punctuation is disregarded, and there is a strong predilection for ellipses. The artistic language is laconic; the information about the characters and actions is presented in concise, yet precise, hints. Savickis' work is dominated by aesthetic foundations. He assembles his writing like a film, emphasises the artificiality of the surroundings, and models landscapes as though they are paintings or scenery in a theatre. Unlike other Lithuanian writers, Savickis does not praise nature and the countryside, although he also does not idealise the city that he almost always chooses as a setting for his novellas and treats as a cultural space. The narrator does not condemn the characters or preach at them; rather, maintaining a distance, he observes them ironically in circumstances that are unusual for them. The narrator keeps changing the perspective of depiction and valuing, stating indirectly that morality is just hypocrisy, and that all values are relative. The world created resembles a puppet theatre in which an invisible director of fate, or elements of the subconscious, surrender to illusions, and temptations govern an individual's life. The manner of depiction was determined by the European spiritual experience and the value crisis of the interwar period, yet Savickis avoids the tragic: the imperfection of life is perceived as inevitability. Although fragile human relationships, the purity of a child's soul and the ideals of beauty warm up the rather severe treatment of existence in his prose, aesthetic arguments take precedence over ethical ones.

In the later short story collection *Raudoni batukai* (1951), the narrator becomes more forgiving of people's weaknesses; there emerges a more hedonistic attitude to life, even if artistic and existential principles do not undergo a change.

Savickis' only novel, *Šventoji Lietuva* (1952), a string of anecdotal situations from provincial life following the failure of the 1905 revolution, is written in a similar style. Due to the jerky composition and lack of coherence between its parts, this work is considered weaker than the short stories. An aesthetic and uninformative relation to the depicted object dominates in his travel books: the narrator feels at home in different cultural contexts, yet he preserves his Lithuanian identity.

The genre of *Žemė dega* is undefined: it could be a belles-lettres diary, an existential novel, or an autobiography. It spans approximately ten years,



the period of wars, displacements and concentration camps. Here the attention is focused on the mundane and the 'small' history of the background of big events seen through the eyes of an individual who does not have any influence whatsoever, who experiences the global situation of insecurity as his personal destiny, and does not aim at any generalising conclusions. It is important for the narrator to preserve his dignity in each situation, and not to lose his sense of humour, which more often than not is directed at himself. The total meaninglessness of the war experience is overcome by hard work and the belief that the written word is capable of saving reality from extinction, although at the same time the author reflects on the futility of writing, and demythologises the omnipotence of art. The authentic narrative is based on various factual materials, and is saturated with thoughts about humankind which is not improving.

Savickis, who for a long time was not understood in Lithuania, has recently become one of the most popular authors. | LORETA MAČIANSKAITĖ

#### Translations

In English: LSHS50, LWW, SLShS

In French: ADB; CaL, no 2, 2001 (transl. by Marielle Vitureau)

In German: FHKG, LLR, MUG, NBIL, SO, ZVB

In Portuguese: OPV

In Russian: Вильнюс, 1990, no 5 (transl. by Arkady Rolnik)

In Slovak: JB

In Swedish: LNU

#### Criticism

Rimvydas Šilbajoris, [Review of novellas], BA, vol 42, no 4, 1968, p 630; Vytautas Kubilius, *Literatur in Freiheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 52–56; Donatas Sauka, *Jurgis Savickis: XX amžiaus literatūros šifras* (Vilnius 1994); Janina Žekaitė, *Jurgis Savickis* (Vilnius, 1994); *Jurgis Savickis* (Vilnius 2001).



**Šeinius, Ignas** | LT | (real name Ignas Jurkūnas; \*3.4.1889 Šeiniūnai, Širvintos region,

†15.1.1959 Stockholm, Sweden) The most outstanding innovator in Lithuanian prose in the first half of the 20th century. He consolidated new forms of the narrative that are first and foremost related to the stylistics of Impressionism. Šeinius is the author of the first modern Lithuanian novel, and is also considered the father of Lithuanian science fiction. He belongs both to Lithuanian and Swedish literatures.

In 1911–1915, Šeinius studied literature and philosophy at Moscow University. During the war (1916–1919) he was a representative of the Lithuanian Central Committee for the support for victims of war in Stockholm, where he formed the Committee for Lithuania's Independence and founded the Lithuanian Press Bureau. He took senior diplomatic posts in Denmark (1919–1920), Finland (1921), and Sweden (1923–1927). In 1933 he returned to Lithuania. He was the editor in chief of the *Lietuvos Aidai* (Echo of Lithuanian) newspaper, and in 1935–1939 a press advisor for the Klaipėda region. In 1939, Šeinius became the representative of the Lithuanian Red Cross in the Vilnius region; in 1940 he returned to Sweden where his family lived. Since then, he wrote mostly in Swedish.

The novel *Kuprelis* (The Humpback, written in 1910–1911, published in 1913), the long short stories *Mėnėsiena* (Moonlight, 1912), *Bangos siaučia* (The Raging Waves, 1912–1913), *Vasaros vaišės* (The Summer Feast, 1913–1914), and the short story collection *Nakties žiburiai* (The Lights of Night, 1914) elevated Šeinius to the ranks of the best Lithuanian prose writers. During the next stage in his creative work, he published the novel *Siegfried Immerselbe atsijaunina* (The Rejuvenation of Siegfried Immerselbe, 1935), the short story collections *Aš dar kartą grįžtu* (I Return Once Again, 1937), *Tėviškės padangėje* (Under the Native Sky, 1938), *Vyskupas ir velnias* (The Bishop and the Devil, 1959), the comedy *Diplomatai* (Diplomats, 1937), and the sketch *Kas tu esi, lietuvi?* (Who are you, Lithuanian?, 1938). In Sweden he published the outline *Litauisk Kultur* (Lithuanian Culture, 1917), the collection of poetry in prose *Natt och Sol* (Night and the Sun, 1918), the documentary books *Den röda floden stiger* (The Red Flood, 1941, translated into Lithuanian by the author in 1953), *Den röda resan* (The Red Journey, 1943) and *Den röda floden svämmar över* (The Red Flood Overflows, 1945), the outline *Resa i samverkans Sverige* (A Journey in Cooperative Sweden, 1949),

and the novels *I vāntan pā undret* (Waiting for a Miracle, 1942), *Kom ner till jorden* (Land Down on Earth, 1947) and *Kentauren gnāggar* (The Centaur is Neighing, 1952). His *Rinktiniai raštai* (Selected Works) in two volumes were published in 1989 (prepared by Aldona Vaitiekūnienė), and the publication of an academic edition of Šeinius' works started in 2001.

In his lifetime and his work, Šeinius belongs to the aestheticism-impressionism-symbolism generation that carried out the significant yet passive revolution of the renewal of Lithuanian literature, and which considerably reduced the gap between it and world literature. Conceptually new was the shift of attention to the individual's inside world; material reality is conveyed through the hero's emotional reactions and the projections of his or her consciousness. The novel *Kuprelis* is considered the summit of Šeinius' work. The plot of the novel is concentrated on the love story of a hunchback miller, which is composed as a story within a story. The internal drama is revealed by crossing two different parameters of time and place; the misanthropy of the introverted individualist arises like a cover by which the hero neutralises his personal failures (betrayal by his beloved, his social ostracism). Although the structure still leans against the tradition of psychological realism (the situation of the National Revival, the panoramic view of the surroundings), the novelist is concerned about the hero's deep individualisation and singularity (he reads Kant, and designs a flying apparatus). The hunchback represents the fusion of the literary mythological sorcerer and the romantic hero; his portrait musters the meanings of a tragic idealist, misunderstood creator and social outsider. A novelty in Lithuanian prose was the exaltation of love as the foundation of the meaning of life. Akin to its Hamsunian conception, the theme of love dominates Šeinius' other works of his early period. Mention should be made of the long short story *Vasaros vaišės*, in which the reader encounters the anatomy of yet unanalysed feeling. Each separate quiver of the psyche is analysed as a part of the whole, with a purpose in itself, with its own closed internal course, yet harmonious. The landscape acquired a new function in *Kuprelis* and the long short stories: it became an integral part of the character's subjective perception. The language of Šeinius' work is emphatically individualised, rhythmically framed, split by atmospheric pauses and caesurae. The fal-

tering of the language reflects the fragmentation of the characters' world. Šeinius enriched Lithuanian literature not only with impressionist innovations. The second version of *Kuprelis* deepened the reflection of psychological self-observation; the novel *Siegfried Immerselbe atsinaujina* offered a new genre model in which the features of science fiction and the political satirical psychoanalytical novel intertwine. According to critics, as a work of anti-Nazi engagement, this novel is an exclusive phenomenon, not only in Lithuanian but also in European literature, in that it opens up the theme of racism and rejuvenation.

Šeinius' work in Swedish starts from the outline of Lithuanian art, *Litauisk Kultur*, which was nurtured by Lithuania's literary context and studies of the philosophy of art in Moscow. In the collection of prose poetry and novelettes *Natt och Sol*, the divide between Lithuanian and Swedish traditions of expression is especially evident: in the vision of an undivided world-view, the writer attempted to fuse the impressionist-nuanced sensation and logically rational sequence of the narrative. The same attempts were made in his Swedish novellas 'The Fall of Paradise', 'A Tale about 1918', 'Professor Bror Palmlund does not Get Married', and the drama 'The New Sovereign'. In their lyrical impressionist expression, semantic and stylistic tuning, and psychological motivation, Šeinius' Swedish novels stood out against the background of the sober-minded realistic Swedish novels of the period. In Swedish culture, Šeinius is known as an active and original publicist writer. Having stormed the Swedish prewar scene with his sensational historical outline *Den röda floden stiger*, he carried on stirring up the Scandinavian consciousness with unexpected images of the unknown world in the books *Den röda resan* and *Den röda floden svämmar över*, and with a rather critical view of the over-rational Swedish economy in the book *Resa i samverkans Sverige*. | SIGUTĖ RADZEVIČIENĖ and LORETA MAČIANSKAITĖ

### Translations

In English: *The Ordeal of Assad Pasha* (Woodhaven NY 1963, transl. by Raphael Sealey), *Rejuvenation of Siegfried Immerselbe* (New York 1965, transl. by Albinas Baranauskas); LITQ, LSH50, LWW, SLShS; *Vilnius*, Summer 2000 (transl. by Izolda Geniušienė)

In Latvian: LS

In Polish: *Czerwony potop* (Warsaw 1998, transl. by Danuta Brodowska, introd. by Leon Brodowski)

In Swedish: LNU



## Criticism

Anatole C. Matulis, [Review of *Rejuvenation of Siegfried Immerselbe*], *Lituanus*, vol 12, no 2, 1966, pp 79–80; Violeta Kelertas, 'Nature and Culture in the Prewar Lithuanian Consciousness', *JBS*, vol 21, no 2, 1990, pp 105–120; Birutė Cipli-jauskaitė, 'National Consciousness and Universal Aesthetics in pre-Independence Lithuania', *Studia Baltica Stockholmien-sia*, vol 5, 1990, pp 503–509; Regimantas Tamošaitis, 'Ignas Šeinius: The Artist's Voice in the Mid-Twentieth Century', *Vilnius*, Summer 2000, pp 9–21; Emīlis Skujenieks, 'Modernais Fausts', *Jaunākās Ziņas*, 1935, no 111; Janina Žekaitė, *Ignas Šeinius* (Vilnius 1999); *Ignas Šeinius: prozininkas, dramaturgas, politikas* [a collection of papers] (Vilnius 2001, comp. by Ramutis Karmalavičius).



**Semper, Johannes** | EE | (\*22.3.1892 Pahuvē, †21.2.1970 Tallinn) Poet, prose writer and literary critic, who introduced the avant-garde in Estonia and later tried to become a dogmatic writer of socialist realism.

Johannes Semper graduated from secondary school in Pärnu in 1910, studied Germanic and Romanic philology at the University of St Petersburg from 1910 to 1914, and architecture at the Riga Polytechnical Institute in Moscow from 1915 to 1916. After his military service during World War I, he studied in Berlin (1921–1925) and Tartu, where he obtained an MA in Philosophy in 1928. He was a lecturer at Tartu University until 1940 and editor of *Looming* (1930–1940). After the Putsch of June 1940, he became Minister of Education for one year, then lived three years in the Soviet Union (1941–1944) and after his return held several high posts in cultural and political life until his death. He was president of the Writers' Union from 1946 to 1950, and vice-president from 1958 to 1966. In the period 1950–1955 he was accused of cosmopolitanism and bourgeois nationalism, excluded from the Communist Party and deprived of all privileges.

Collections of poems: *Pierrot* (1917), *Jäljed liival* (Tracks in the Sand, 1920), *Maa- ja mereveersed*

*rytmid* (Land and Seaside Rhythms, 1922), *Viis meelt* (Five senses, 1926), *Päike rentslis* (The Sun in the Gutter, 1930), *Tuuleratas* (The Wind-driven Toy, 1936), *Ei vaikida saa* (I Cannot Remain Silent, 1943), *Kuidas elaksid* (How Would You Live?, 1958), *Lehekülgi nagu lehti puult* (Pages Like Leaves off a Tree, 1972), and *Sügise lävel* (On the Threshold of Autumn, 1976). Collections of short stories: *Hiina kett* (The Chinese Chain, 1918), *Sillatalad* (The Bridge Girders, 1927), and *Ellinor* (1927). Novels: *Armukadedus* (Jealousy, 1934), *Kivi kivi peale* (Stone upon Stone, 1939), *Punased nelgid* (Red Carnations, 1955). Plays: *Aja käsk* (The Behest of the Time, 1946), *Murrang* (The Crisis, 1949), *Inimesed risttuultes* (People in the Crosswinds, 1960). Travel books: *Risti-rästi läbi Euroopa* (Criss-crossing Europe, 1935), *Lõuna Risti all* (Under the Southern Cross, 1937), *Mööda maid ja meresid* (Through Lands and over Seas, 1958). Memoirs: *Matk minevikku* (A Trip into the Past, 1969).

Semper was the first to bring avant-garde movements to Estonian literature when he got hold of Marinetti's manifesto (1910) and attended Marinetti's lectures in St Petersburg (1914). His first poems are expressionistic, while his later poetry is intellectual-realistic. His prose concentrates on psychological descriptions of different characters. Later he became famous as an essayist, literary critic and translator of German, Russian, Italian, English and, mostly French literature. His translations include Boccaccio's *Decameron* and works of Dante, Hugo, Zola and Stendhal. After the Soviet takeover he was one of the first Estonian writers to write about the concept of socialist realism, and he became a dogmatic supporter of communism. He wrote propagandistic plays and the novel *Punased nelgid*, in which he tried to describe, in great detail, the political change in 1940. | CORNELIUS HASSELBLATT

## Translations

In Bulgarian: *Cherveni karamfili* (Sofia 1962, transl. by Lyuben Velchev)  
In English: ESSI  
In Esperanto: ESP  
In Finnish: *Punaiset neilikat* (in the journal *Työkansan Sanomat*, 1955–1956); ELN, ER  
In French: ACE  
In German: *Rote Nelken* (Rostock 1960, transl. by Alexander Baer); AKE, DLS, ESNO  
In Hungarian: EH, EK  
In Latvian: *Akmens uz akmens* (Riga 1941, 1994, transl. by Adele Varika); CK, PM, PTD

In Polish: NE

In Russian: *Kiusatus olla noor* = *Искушение стать молодым* (Tallinn 1989, transl. by V. Zvyagnitsev, Moscow 1945, 1959, 1962, Tallinn 1950, 1956), *Избранное* (Moscow 1976), *Странствия мысли* (Tallinn 1984, transl. by Ain Toots), *Красные гвоздики* (Moscow 1956, transl. by Leon and Liidia Toom), *Камень на камень* (Moscow 1966, transl. by Liidia Toom), *Перелом* (Tallinn 1950, transl. by Liidia Toom); АЕР, АЕРа, АEstP, ENO, PEst

In Swedish: ESNÖ, ESK

Semper's poems have been translated into several languages in various anthologies and journals in Albanian, Armenian, Byelorussian, Chuvash, Czech, Esperanto, Greek, Kirghiz, Lithuanian, Moldavian, Mongolian, Serbo-Croat, Tadjik, Tatar, Turkmen and Ukrainian.

### Criticism

Katre Talviste, 'On the Way towards Modernity: an Estonian Poet's Relationship with the City', *Interlitteraria*, no 12, 2007, pp 361–370; Fanny de Sivers, 'L'esprit français selon l'écrivain estonien Johannes Semper (1892–1970)', in: Eberhard Demm, Roger Noël and William Urban (eds.), *The Independence of the Baltic States* (Chicago 1996), pp 117–120.



**Šerelytė, Renata** | LT | (\*11.5.1970 Šimonių, Kupiškis region) Prose writer, poet, playwright and critic. She is considered to be one of the brightest debutantes of the first decade of independence, who has expanded the theme of the (post-)Soviet provincial town and the life of a young woman. Her work has been honoured by numerous Lithuanian literary awards.

In 1994, Šerelytė graduated in Lithuanian studies from Vilnius University. She has worked on the editorial boards of the cultural press, hosted a television programme, and headed the literary section of the Vaivorykštė theatre.

She has published collections of novellas *Žuvies darinėjimas* (Cleaning a Fish, 1995), *Balandų ratas* (A Pigweed Circle, 1997), *O ji tepasakė miau* (She only Said Meow, 2001) and *Balzamuotojas* (The Embalmer, 2006), novels *Lėdynmečio žvaigždės* (The Ice-Age Stars, 1999), *Vardas tamsoje*

(A Name in the Dark, 2004) and *Mėlynbarzdžio vaikai* (Children of Bluebeard, 2008), the collection of essays *Laukiniai mėnesiai* (Wild Months, 2006), and books for children, the fairy tales *Krakatukų pievelė* (The Meadow of Krakatukai, 2007) and *Krakatukų brūzgėlynai* (The Bushes of Krakatukai, 2008), the poetry book *Ėriukas po baobabu, arba Megztinis su uodega* (A Lamb under a Baobab Tree, or a Sweater with a Tail, 2000), the historical novellas *Jundos lemtis* (Junda's Fate, 1997) and *Prakeiktas kardas* (The Damned Sword, 1997), and plays.

Šerelytė is first of all valued as a strong novella writer, a virtuoso of style, and a creator of the personages' nuanced states and the atmosphere of the narrative. Irrespective of the diversity of genres and audiences, her work maintains a certain permanent core of themes, world-view, settings, personages and stylistics. The plots of her novellas and novels are like dotted lines, since she is more concerned with her personages' internal experiences, reminiscences, imaginations and dreams. At the centre of attention is the everyday life of a Soviet and post-soviet provincial town, and the fate of a lonely girl, a younger or older woman, a problematic relation with the surroundings, and attempts to overcome passivity, to break away and go to the city, to unfold creativity and find a new identity. As Šerelytė sees it in her work, the Lithuanian village/town of the 1980s–1990s is a land of a collapsed system of values, of people stuck in the inertia of life and flooded in alcohol. It abounds in mess, in signs of the vulnerability and comfortlessness of the world, and various metaphors for cold are especially frequent. People feel they live in an insecure, stuffy and claustrophobic space, they flit anxiously between their strivings and doubts, or resign, transfixed by irresoluteness. The harshness of the environment and the human's existential loneliness are additionally sharpened by the themes of a desolate childhood, violence against children, and the image of the drunken father. The 'collective-farm-generation children', with blurred identities, and placeless historically, geographically and psychologically, they long for the past, get disillusioned with the present, and are incapable of puzzling out even their own desires. For them, only their home created in their memory is stable, which is filled with episodes from their childhood and teenage years, or pieces of love experiences. Šerelytė's prose is characterised by the stylistics



of extended metaphors and webs of associations, surrealist inserts and religious images; the tone of her narrative varies from lyrical intonations to nuanced (self-)irony. In her poetry for children she uses subtle details to create the poetic feeling of the world; calm spaces of subdued colours and sounds are combined with playful nonsensical stylistics, and allusions and overtones that are more easily understood by adults.

Among Šerelytė's creative experiments, there is an attempt at popular literature (for example, the novel *Vardas tamsoje* was conceived as a detective novel). She is also an active reviewer of prose books and a commentator on social and political phenomena. | LORETA JAKONYTĖ

### Translations

In Croatian: VIAB

In Czech: *Plav*, 2008, no 9 (transl. by Věra Kociánová)

In English: 8NWP, ER, LIHOW, 'MD, 'TTS; *Vilnius*, Summer 1995 (transl. by Skirmantė Ramanauskaitė)

In French: ADB

In Georgian: CV

In German: *Sterne der Eiszeit* (Berlin 2002, transl. by Akvilė Galvosaitė); MUG, SchTL, 'SL, ZAS, VDTGV

In Italian: AV

In Polish: *Gwiazdy epoki lodowcowej* (Wałowiec 2004, transl. by Alicja Rybalko), *Imię w ciemności* (Wołowiec 2005, transl. by Rybalko); SM; *TyGK*, 1999, no 10/12 (transl. by Jagoda Rogoża)

In Russian: *Вильнюс*, 1997, no 3 (transl. by Alla Asovskaya)

In Slovenian: ZIL

In Spanish: PC

In Swedish: BDLH, LB

### Criticism

Elena Baliutytė, 'On the Essay and other Forms of Non-fiction', *VilniusR*, no 13, 2003, pp 60–65; Jūratė Sprindytė, 'The Pulse of the Time: Prose from 1999 to 2002', *VilniusR*, no 13, 2003, pp 66–74; Solveiga Daugirdaitė, 'Women's Literature Today', *VilniusR*, no 15, 2004, pp 64–68; Loreta Jakonytė, 'Between a Detective Story and Poetic Vision', *VilniusR*, no 16, 2004, pp 86–87; Idem, 'A Catchy and Witty Critique', *VilniusR*, no 20, 2006, pp 103–104; Gitana Gugevičiūtė, 'A Thin Loop Around the Neck', *VilniusR*, no 21, 2007, pp 90–91; Jutta Rinas, 'Widerstand im Leseland', *Hannoversche Allgemeine Zeitung*, 4.10.2002; Bettina Twrsnick, 'Litauens Frauen und ihre Literatur', *Virginia*, no 32, 10.2002, pp 20–22; Dorothea Dieckmann, 'Der Himmel ist ein roter Dampfer', *Zeitliteratur*, no 41, 10.2002, p 50; Laimantas Jonušys, 'La nouvelle prose lituanienne (1989–2005)', *CaL*, no 6, 2005, pp 45–56; Laura Laurušaitė, 'Nost ar poetisko drąklis', *Karogs*, 2004 no 7, pp 130–136; Лаймантас Йонушис, 'Взгляд на новую литовскую прозу', *DN*, 2005, no 12, pp 130–133.



**Simonaitytė, Ieva** | LT | (\*23.1.1897 Vanagai, Klaipėda region, †27.8.1978 Vilnius) A prose writer famous in Lithuanian literature as a writer focused on one region – a chronicler of the history, culture, ethnography and Lithuanian residents of Lithuania Minor. In 1935 she became the first winner of the State Literature Prize.

At the age of five Simonaitytė contracted bone tuberculosis, which left her disabled for the rest of her life. She studied on her own; until 1921 she was a dressmaker, she later worked as a typist and proofreader. In 1919 she got involved in the activities of Lithuanian youth societies, and wrote for the Lithuanian press. From 1939 she lived in Kaunas, and in 1967 moved to Vilnius.

Simonaitytė published the novels *Aukštųjų Šimonių likimas* (The Fate of the Šimoniai from Aukštujai, 1935), *Pavasarių audroj* (In the Storm of Springs, 1938), *Vilius Karalius* (vol 1 in 1939, vols 1–2 in 1956), *Be tėvo* (Without a Father, 1941), *Paskutinė Kūnelio kelionė* (The Last Journey of Kūnelis, 1971), the long short story *Pikčiurnienė* (1953), the autobiographical trilogy *...o buvo taip* (... it was like that, 1960), *Ne ta pastogė* (The Wrong Shelter, 1962), *Nebaigta knyga* (The Unfinished Book, 1965) and the book of memoir sketches *Gretimos istorijėlės* (Parallel Stories, 1968). She also published short stories, novellas, poems and articles in the periodical press. Simonaitytė's works were published in six volumes in 1957–1958, and in 1987–2000.

The range of themes of Simonaitytė's works embraces national and political history, clashes and assimilation of cultures, contradictions of national self-awareness, the effects of war on human fates in the ethnographic region of Lithuania Minor, with intertwined ancient Baltic traditions, Germanic culture and Protestantism. These broad themes are focused around the axis of life of one or several families. The first novel, *Aukštųjų Šimonių likimas*,

is a chronicle of an old gentry family telling of the fates of seven generations (from the 18th to the 20th centuries) and revealing, at the same time, the history of the entire region (plagues, fires, problematic relations with people of other nations, betrayals). The writer poeticises the posture of the *lietuvninkai* (Lithuanian residents of Lithuania Minor) of the past, and records the disintegration of present-day community values, traditions and the family, and the decline of the nation. The family is at the core of the narrative in the novel *Vilius Karalius*, too; here, the author focuses on the generation crippled by the experience of World War I. Parallel to breaking family relations and the disintegrating national identity of the Lithuanians of Lithuania Minor, individual world-perception is marked with a feeling of despair, disorientation and the insignificance of the individual.

The narrative that dominates Simonaitytė's work is realistic, epic and saturated with documentary regional realia (an authentic lexicon, folklore, the structure of the family, the view of the farmstead, the moral code, clothing, food, holidays, etc); it turns romantic and lyrical when the writer reflects on the history of the region. The regional panorama intertwines with psychological insights and social criticism; ethnographic descriptions do not slow down the rapid change in the plot, characters, conflicts or states. Human nature is shown as contradictory and hard to predict (the author resorts to elements of more modern prose, ostensible speech, inner monologue, surrealist details, references to the subconscious, and predictments). The region of Lithuania Minor is associated with a specific psychological type: proud, persistent, tough, sometimes impossibly obstinate, angry or aggressive. These qualities are characteristic of Simonaitytė's women, too: they are stoical, searching, developing and defending their social and professional independence.

The conventions of socialist realism show through in the works written in the Soviet period. They are especially obvious in *Pikčiurnienė* (edited many times with the editors of the publishing houses), in which the writer criticises the social structure with sarcasm: Bušė Pikčiurnienė, the greedy, cruel and tyrannical daughter of an impoverished farmer, introduces at home a German order copied from estates, auctions off a neighbour, cheats on her sister, and deprives a starving invalid of his jacket. |

LORETA JAKONYTĖ

## Translations

In Belarusian: LAP

In Estonian: *Simoniste saatus* (Tallinn 1977, transl. by Mihkel Loodus)

In Latvian: *Aukštujas Šimonu liktenis* (Riga 1938, transl. by A. Martinsone), *Vilis Karalis* (Riga 1961, transl. by Paulis Kalva), *Dusmu pūce; Pikčiurniene* (Riga 1962, transl. by Harijs Gāliņš); ТКМЕ

In Russian: *Вилиус Каралиус* (Vilnius 1961, transl. by Z. Fedorova); *Судьба Шимонисов* (Vilnius 1966 and 1985, transl. by Virgilijus Čepaitis); ...*А было так; В чужом доме; Неоконченная книга: Автобиографическая трилогия* (Moscow 1973, transl. by Fedorova and Čepaitis); LRA, SBLR

In Ukrainian: LRO

Her novels (or parts of them) were also published in the press and anthologies in Russian, English, German, French, Spanish, Polish, Kazakh, Tadjik, French, Polish, Czech, Armenian and Chinese.

## Criticism

Liane Klein, 'Die Chronistin der Kleinlitauer', AA, vol 5, 1997, pp 163–185; Christiane Schüller, 'Eva Simonaitytė und das Problem des literarischen Bilinguismus', AA, vol 6, 1998, pp 129–145; Edita Barauskienė, *Sand vom Memelland: Und andere Erzählungen über Eva Simonaitytė* (Priekulė 2004, transl. by Rasa Krupavičiūtė); Vytautas Kubilius, *Ievos Simonaitytės kūryba* (Vilnius 1987).



## Sinijärv, Karl Martin | EE | (\*4.6.1971

Tallinn) Poet. His poetry is a link between the post-modern literature of the end of the century and the traditional, including avant-garde, literature of the beginning of the 20th century.

Sinijärv studied Estonian and English philology and law at Tartu University, without graduating. From 1988 to 1991, he was a member of the Hirohall literary group and one of the founders of the Estonian Kostabi Society. He is considered to be the 'godfather' of ethno-futurism. Sinijärv worked as a journalist for several magazines from 1989 to 1997, and since then has been active as a copywriter and the anchorman of a cultural TV show. He is known as a culinary journalist. In 2007 he became the chairman of the Estonian Writers' Union.



Poetry collections: *Kolmring* (Triangular Circle, 1989), *Vari ja viisnurk* (Shadow and Pentagram, 1991), *SürWay* (1992), *Neli sada keelt* (Four Hundred Tongues/Four Nightingales, 1997; including texts in English), *Towntown & 28* (1999), and *Artutart & 39* (2002; annual prize of the Estonian Cultural Endowment); in addition, the booklet of poems *Sobimus* (Contract, 1999), that was not publicly distributed. He has also published collections with other poets *Neid vigu me ei korda* (We Don't Repeat Those Mistakes, 2000 and 2008; with Asko Künnap and Jürgen Rooste), *Kaardi-pakk* (Deck of Cards, 2001; with Künnap, Rooste, Triin Soomets and Elo Viiding), *Kaardipakk Kaks: Viis aastat hiljem* (Deck of Cards Two: Five Years Later, 2005; with the same authors), the novel *Sigalahe suvi* (Summer in Sigalahe, 2004; with Jüri Pino) and the book for children *Päkapikkude jõulud* (Dwarves' Christmas, 2002; with Rooste and Wimberg). In 2005 he participated in a collection of children stories *Ruttu tuttu! Eesti isade unejutte* (Quickly to Bed! Bedtime Stories of Estonian Fathers).

Sinijärv's early works were stylish pastiches of symbolist and avant-garde poetry of the Estonian inter-war era, characterized by clear metrics and euphony. Although it was possible to read these poems as slightly ironic, they were also 'beautiful' in a traditional sense. But very soon rougher tones, surrealist techniques and a provocative manner appeared. Despite his young age, Sinijärv's poetry has undergone a rapid and intensive dynamic development, in which the core has remained unchanged, a powerful but lyrical clarity. Allusions to tradition have been frequent (e.g. the repeated allusion to the motif of 'flying swine', which was the title of the main work of the Estonian futurist Albert Kivikas), but the original poetic power of his texts is far more important than their inter-textual play. His style ranges from classical strict forms to spontaneously, almost automatically, written, long, heavy masses of text. A characteristic of his style is his talented, rich, idiomatic use of language, which unites slang and high strata of language, while clearly maintaining his own intonations.

The tone of his last two poetry books is more balanced, reflecting the pains of city life in the midst of a soulless capitalist environment; yet the basic flux of optimistic and bursting consciousness remains as an undercurrent. | AARE PILV

## Translations

In English: *Arcadia, So Red the Rose* (Tallinn 2004, booklet containing poems by Sinijärv and Asko Künnap); SC; *ELM*, 2004, no 18 (transl. by Richard Adang)  
In Finnish: STT, AKR  
In German: *Lichtungen*, no 95, 2003 (transl. by Irja-Grönholm)  
In Hungarian: EH  
In Russian: *Padyza*, 1991, no 1; 2000, no 4 and 2002, no 2 (transl. by Svetlan Semenenko)  
In Swedish: Doris Kareva, Karl Martin Sinijärv and Asko Künnap, *Rådord* (Tallinn 2005, transl. by Kalli Klement); HIS

## Criticism

Rutt Hinrikus and Janika Kronberg, [Review of 'Deck of Cards'], *ELM*, no 13, 2001, p 42; Idem, [Review of *Artutart & 39*], *ELM*, no 17, 2003, pp 40–41; Cornelius Hasselblatt, 'Die neue (Kassetten-) Generation', *Estonia*, no 4, 1989, pp 178–182.



**Sirge, Rudolf** | EE | (\*30.12.1904 Tartu, †24.8.1970, buried in the Forest Cemetery) A writer of the left who grew up in a working environment and became known as a prose writer in the Republic of Estonia. The focus of his earlier work was mostly the destinies of people devastated by circumstances. His main work, *Maa ja rahvas*, a depiction of village life during the first year of the Soviet occupation, which was epic in scale, stood out powerfully against the poor background of the literature of the 1950s.

Rudolf Sirge's rough and fragmentary education in the Tartu Teachers' Seminary, a night high school and the Economics Faculty of the University of Tartu, for a short period of time, alternated with the tough school of life. He earned his living doing many odd jobs, until the young man of letters found work in the *Sõnavara* (Vocabulary) publishing house in Tartu in 1926. He began working as a journalist in Tallinn in 1929, took trips abroad, was the press adviser to the Foreign Ministry from 1937 to 1940, and also held executive positions in media and publishing after the Soviet coup. Sirge spent some time in prison at the beginning of the German occupation in 1941, and after the war

worked in the Writers' Union, the editorial office of the magazine *Looming* (Creation) and as a freelance writer. He received the title of Merited Writer of the ESSR in 1957.

Sirge's literary creation began with children's stories and short prose: *Võõras võim* (Foreign Power, 1927), *Maanteel* (On the Highway, 1927), *Väikesed soovid* (Small Wishes, 1935), *Luhtunud lennud* (Flights that Failed, 1937), *Algava päeva eel* (Before Daybreak, 1947), *Ühise töö rütmis* (In the Rhythm of Cooperative Work, 1951), *Kutsuv rada* (An Inviting Path, 1954), and *Tuultest sasitud* (Swept by the Winds, 1965). His breakthrough novel was *Rahu! Leiba! Maad!* (Peace! Bread! Land!, 1929), a two-part naturalistic work novel about the slums of Tartu in the aggressive atmosphere of 1917, which won second place in a novel competition and was later reworked and entitled *Tulukesed luhal* (Lights on the River Plain, 1961). *Must suvi* (Black Summer, 1936) expresses a warning by depicting the German occupation of 1918. The psychological development novel *Häbi südamel* (Shame in the Heart, 1938), whose main character perishes in the Spanish Civil War, is the most mature work of Sirge's earlier creation. The big panoramic novel *Maa ja rahvas* (The Land and the People, 1956), about the first violent Soviet reforms in Estonian villages from 1940 to 1941, was exceptional and significant in its time, both for its dramatic life depiction and sincere openness, portraying clashes in views and creating the monumental figure of Logina Peeter, an old venerable farmer who is waiting to be deported. His late novel *Kolmekesi lauas* (Three at the Table, 1970) is a contemplative retrospection on human destiny in the winds of history. Sirge also published some plays, a biography of Józef Pilsudski (1937), travel books and criticism. He translated literature from English (Defoe and Priestley) and Russian (Panfjorov and Troyepolski). *Teosed* (Works, 1976–1982, in 8 volumes) and the short monograph *Rudolf Sirge* (1974) by Ülo Tont were published posthumously. | LEHTE TAVEL

### Translations

In Czech: *Stud* (Prague 1981, transl. by Kvetuše Nováková and Stáňa Šírtová)  
 In English: ESSI, LW, SES  
 In Finnish: *Maa ja kansa* [a shorter version] (Helsinki 1961, transl. by Ellen Noot); ELN  
 In German: DGB, DLS, ESNO  
 In Latvian: *Zeme un tauta* (Riga 1970, transl. by Jānis Žīgurs)  
 In Polish: NE  
 In Russian: *Земля и народ* (Tallinn 1956, 1965, 1984, Moscow

1959, 1965, 1979, transl. by Olga Nael, Pētr Vassilyev and V. Govorushchenko), *Повести и рассказы* (Moscow 1957), *Огоньки на пойме* (Moscow 1964, transl. by Ivan Kononov et al), *Болотные сосны* (Moscow 1970), *Дневник Хузо Охьяка; Трое за столом* (Moscow 1973, transl. by Arnold Tamm); EN, ENO, ESN, HK

In Swedish: ESK

His short stories have also been published in collections in Hungarian.



**Sirvydas, Konstantinas, SJ | LT |** (*Latin* Konstantinus Syrwid, *Polish* Konstanty Szyrwid; \*c.1580 in Sirvydai village close to Anykščiai, †23.8.1631 Vilnius) A priest, lexicographer, the author of the first original Lithuanian book printed in Lithuania, he is also the author of the first Lithuanian dictionary and the first grammar of the Lithuanian language. The so-called Eastern variant of the Lithuanian written language, which survived until the 19th century, took root on the basis of his works. He wrote in Lithuanian, Polish and Latin.

Sirvydas studied at colleges in Riga, Tartu, Nesvizh and Pultusk, and later at Vilnius academy. Having graduated from the latter, he taught positive theology and controversies (theological issues contested by non-Catholics), and gave sermons, in Lithuanian and Polish, in the churches of Vilnius.

With the Jesuits paying more and more attention to the dispersion of the word of God in the vernacular, Sirvydas compiled and published, in 1620, *Promptuarium dictionum Polonicarum, Latinarum et Lituanicarum* (A Granary of Polish, Latin and Lithuanian Words). It was the first work in Lithuanian lexicography. Substantially redone, expanded and with a changed title *Dictionarium trium linguarum* (A Dictionary of Three Languages), this work was published in 1631, 1642, 1677 (and without the Lithuanian section also in 1641; reprint *Pirmasis lietuvių kalbos žodynas* [First Lithuanian dictionary, 1979, ed. by Kazys Pakalka]).



According to data from Jesuit historiographers, Sirvydas also wrote, around 1630, the first grammar of the Lithuanian language, called *Clavis linguae Lituanicae* (A Key to the Lithuanian Language). A large digest of sermon summaries in two volumes, *Punktay Sakimu* (Gospel Points) was published in 1629–1644 (reprint in 1929 in Göttingen, ed. by Franz Specht).

In *Punktay Sakimu* Sirvydas stands out as a talented preacher and a deep philosopher. His reflections are characterised not by a straightforward opposition of the insignificant individual, omnipotent God and an environment unfavourable to individual expression, and not elementary comments on religious dogmas and truths, but reflections on the human as a creation of God, who, like the Almighty, is a strong-willed creature capable of free expression. A personality is free only in its spiritual nature. Socially, it is subjected to necessity. The link with God allows the human to preserve personal freedom in everyday life. Sirvydas points out that free will has a negative aspect. It makes the individual experience fear regarding his existence, which is poorly substantiated, or not substantiated at all, and unstable. This existential fear leads to the search for a firm spiritual foundation. For Sirvydas, as for his contemporary Blaise Pascal, God is this firm foundation. Existential issues of Sirvydas' sermons make him one of the more significant thinkers of old Lithuania. | SIGITAS NARBUTAS

### Translations

Sirvydas should be considered one of the earliest authors whose works were translated into other languages. Summaries of his Lithuanian sermons were translated into Polish (*Punkty Kazai*) and published, together with the Lithuanian versions, in 1629–1644.



**Skalbe, Arvids** | LV | (\*1.3.1922 Abrene, Latvia, now Pytalovo, Russia, †21.4.2002 Moscow, Russia)  
Poet. A peer of other Latvian rebel poets of the

1960s and 1970s Ojārs Vācietis, Imants Ziedonis, Vizma Belševica, Arvids Skalde favoured traditional poetry rich in ethical values. He was a recipient of the State Award of the Latvian SSR in 1974 and the Medal of Three Stars in 2001.

He was a graduate of the Rēzekne Pedagogical Institute (1941) and worked as a teacher. For many years (1953–1996) he worked for the literary journal *Karogs*. During the last years of his life he lived in Moscow.

Collections of poetry: *Atlido dzērves* (The Cranes are Arriving, 1956), *Sūrābele* (The Wild Apple Tree, 1959), *Kalums* (The Forging, 1963), *Atskalas* (The Chips, 1967), *Skandīne* (The Sounding, 1970), *Tēva dubļi sidraboti* (The Silvery Mud of our Fathers, 1972), *Mūžam saule debesīs* (The Sun Eternally in the Sky, 1981), *No divām sakrustotām ēnām* (Two Shadows Crossing, 1994), *Mans grēks ir nemirstīgs* (My Sin is Immortal, 1996); Selections: *Vientuļi vārdi* (Lonely Words, 1983), *Gaismiņa* (A Small Light, 1985), *Ar svētītu vilni* (On a Blessed Wave, 1992). He also wrote aphorisms: *Abrkaši* (Scrapings, 1977), *Garoziņa* (The Crust, 1992).

In his first collections Skalde presented lyrical, harmonious poetry rooted in the ethics and aesthetics of folk songs. The link with folklore was natural and deep: his world-view is close to the folk songs which have enriched his poetry in images, laconic expressions, and melodic poetic phrases. The presence of high ideals and the constant striving of the personality towards them is an integral part of Skalde's poetry. In the late 1980s and during the 1990s motifs of self analysis took root in his poetry, along with philosophical thoughts and aphoristic verities, but interwoven with a fine thread of self-irony. | IEVA E. KALNIŅA

### Translations

In Lithuanian: KorMD, VLP

In Russian: *Горение* (Moscow 1960, transl. by A. Korenov, A. Revich and A. Sendik), *Дни* (Riga 1968, transl. by V. Andreyev), *Одинокие слова* (Moscow 1991, transl. by N. Babickaya)



**Skalbe, Kārlis** | LV | (\*7.11.1879 Vecpiebalga, †15.4.1945 in Stockholm, Sweden, reburied in Saulrieti, Vecpiebalga in 1992) Poet, writer, a representative of neo-romanticism and master of literary fairy tales in Latvian literature.

In 1901, Skalbe qualified to teach in elementary schools. In 1905 he involved himself in public activities, became a member of an illegal group, and was banned from teaching, as a politically unreliable person. In 1905, Skalbe founded the literary magazine *Kāvi* which was subsequently shut down for political reasons and Skalbe was persecuted. Skalbe lived in Switzerland, Finland, and Norway during 1906–1909. During this time he studied Scandinavian, Russian, Hindu and other folklores. On his return to Latvia he was put in prison (1911–1913) because of his activities at *Kāvi*. During this time he translated the works of Wilde and Pushkin. During 1914–1916 he worked for a number of newspapers. In 1916 Skalbe joined a battalion of the Latvian riflemen. After the war Skalbe was actively involved in the public and political processes in Latvia: he was a member of the Constitutional Assembly (1920–1922), and a member of parliament (1922–1925, 1931–1934). He also contributed to a number of periodicals. In 1944 he emigrated to Sweden. His wife was the translator (from Scandinavian languages) Lizete Skalbe.

Kārlis Skalbe began publishing in 1896. Collections of poetry: *Pie jūras* (By the Sea, 1898), *Cietumnieka sapņi* (Dreams of a Prisoner, 1902), *Kad ābeles zied* (When the Apple Trees Bloom, 1904), *Zemes dūmos* (Smoke of the Land, 1906), *Veļu laikā* (Ghost Time, 1907), *Emigranta dziesmas* (Songs of an Emigrant, 1909), *Sirds un saule* (The Heart and the Sun, 1911), *Sapņi un teikas* (Dreams and Legends, 1912) *Daugavas viļņi* (Daugava's Waves, 1918), *Pēclaiķā* (Aftermath, 1923), *Vakara ugunis* (Evening Lights, 1927), *Zāles dvaša* (Breath of the Grass, 1931), *Klusuma melodijas* (Melodies of Quiet, 1941). His published articles have been compiled in a collection *Mazās*

*piezīmes* (Short Notes, 1920) which were written in 1917–1920. In these, Skalbe wrote of his convictions, his thoughts on establishing a state, and its moral and political model. The Short Notes were supplemented until 1945. Fairy tales: *Kā es braucu Ziemeļmeitas lūkoties* (How I Searched for Girls of the North, 1904), a collection of fairy tales and sketches, *Ezeriņa meita* (The Daughter of Ezerietis, 1907), *Pazemīgās dvēseles* (Humble Souls, 1911), *Ziemas pasakas* (Winter Tales, 1913), *Pasaka par vecāko dēlu un citas pasakas* (A Fairy Tale of the Oldest Son and Other Fairy Tales, 1926), *Mātes leģenda* (A Mother's Legend, 1928), *Muļķa laime* (Fool's Luck, 1932), *Garā pupa* (The Tall Beanstalk, 1937). Selections of poems: *Dzeja* (Poetry, 1957), *Saules vārdi* (Sun Words, 1969), *Pasaku izlases* (Selections of Fairy Tales, 1957, 1979, 1980), a selection of stories and sketches, *Dzīvības siltums* (The Warmth of Life, 1980); *Pasakas* (The Fairy Tales, 1998), the selection of fairy tales, poems and publications *Sirdsbalss* (The Voice of the Heart, 2005), *Runas un raksti* (Speeches and Essays, 2008). Collections of Skalbe's works have been published: *Raksti* (Works in two volumes, 1906–1910), *Kopoti raksti* (Collected Works in five volumes, 1922–1923) in ten volumes 1938, 1939), *Raksti* (Works) in six volumes (Stockholm, 1952–1955), publication has started of *Mūža raksti* (Life Works in 12 volumes, 1–5, 2001–2007).

Skalbe is a neo-romantic, but features of impressionism, symbolism and Jugendstil can be detected. Characteristic of the author is a pantheistic world-view: his poetry is characterised by a depth of feeling, figurativeness, adoration of nature, an aesthetic portrayal of its forms, the accenting of sound and musicality. Nature radiates a vital force and energy. The author portrays strikingly the act of experiencing nature and the soul. In Skalbe's writing the idea of development and ongoing movement is significant. The literary fairy tale genre has an important place in his work. His fairy tales emanate the mentality of the people, the national white (good) world-view, and the aesthetics of diligence and good deeds. His fairy tales have been mentioned along with the contribution of Oscar Wilde and Hans Christian Andersen in the development of the genre. Skalbe's fairy tales lack striking events or a brisk story. Their main essence is the accentuation of ethics and aesthetics. Evil and negative elements are portrayed in subdued tones. The opportunity to better oneself



is provided, and to come to terms with one's conscience. Both his fairy tales and stories emanate the author's conviction of human values, and are completely distanced from hate, despotism and violence. The author experiences painfully the fate of his people, land, and events. In his writing, he always supported the idea of the Latvian state. |

SANDRA RATNIECE

### Translations

- In Czech: *Jak jsem plul ke Královně Severu* (Prague 1983, comp. and transl. by Radegast Parolek)
- In English: *Pussy's Water Mill* (Stockholm 1939, 1952, 1981, Augsburg 1946, transl. by W.K. Matthews); *Twelve Poems* (Philadelphia 1966), *The Tale of the Farthing* (Riga 1981, 1985, transl. from Russian by A.J. Spencer); *Kitty's Water Mill* (Grand Rapids, MI 1986; Riga 1996, retold by Astrida B. Stahnke); BE
- In Czech: *Jak jsem plul ke královně Severu* (Prague 1983, comp., introd. and transl. by Radegast Parolek)
- In Danish: *Missens mølle* (København 1968, transl. by Hans Jørgen Østergaard and Guna Reitmanis)
- In Estonian: *Põhjaneitsi: Valik muinasjutte* (Tartu 1931, transl. by Mart Pukits); *Nõia majas* (Tartu 1931, transl. by Pukits); *Muinasjutte* (Tallinn 1981, transl. by Valli Helde)
- In Finnish: *Kuparilantin tarina* (Helsinki 1983, transl. by Maija Savutie)
- In French: *Le pommier d'or* (Riga 1940, [abroad] 1956, transl. by A. Bertrâne), *La pièce d'un son* (Riga 1981, transl. by H. Abril)
- In German: *Kätzchens Mühle* (Riga 1941, transl. by Schönhof), *Das Märchen vom Groschen* (Riga 1941, 1981, 1983, transl. by Ģirts Bļodnieks), *Pasakas = Märchen* (Riga 1997, comp. and transl. by Heide Lidija Šmite)
- In Hungarian: *As eszaki tündér* (Budapest 1966)
- In Italian: *Il mulino del gatto* (Rome 1945)
- In Lithuanian: *Aukso obelis* (Kaunas 1938, Vilnius 1977, 1997, transl. by Ona Borutienė), *Paparčio žiedas* (Vilnius 1959, transl. by Borutienė), *Pasakos* (Vilnius 2007, transl. by Renata Zajančauskaitė); ILL24, Korp, LN; *Tėvynė*, 2.12.1910 and *Jaunoji Lietuva*, 1915, no 7 (transl. by Julius Baniulis)
- In Russian: *Вечный студент* (Riga 1924), *Как я ездил к Деве Севера* (Riga 1948, transl. by Y. Kappe), *Сказки* (Riga 1961, transl. by Kappe and L. Lubey), *Сказки* (Moscow 1961)
- In Swedish: NROV

### Criticism

Silvestras Gaižiūnas, 'The Motif of Mermaid in Baltic Literatures (Karlis Skalbe, Maironis, Leons Briedis, Aspazija, Kazys Puida, Violeta Palčinskaitė)', in: Johan de Mylius, Aage Jørgensen and Viggo Hjørnager Pedersen (eds.), *Hans Christian Andersen: Between Children's Literature and Adult Literature* (Odense 2005), pp 237–243; Maija Burima, 'The Semantics of the Mill in the First Half of the Twentieth Century in the Context of Latvian Literature and Friedebert Tuglas', in: Anneli Mihkelev and Benedikts Kalnačs (eds.), *We Have Something in Common: The Baltic Memory* (Tallinn 2007), pp 99–110; Aija Janelisina-Priedite, *Als die Bäume sprechen Konnten: Zur Funktion des Bildes in Kārlis Skalbe*

*Märschen* (Stockholm 1987); Kęstutis Nastopka, *Lietuvių ir latvių literatūrų ryšiai* (Vilnius 1971), pp 318–321; Silvestras Gaižiūnas, *Kultūros tradicijos baltų literatūrose* (Vilnius 1989), pp 48–50.



**Škėma, Antanas** | LT | (\*29.11.1910 Lodz, Poland, †11.9.1961 in a car accident, buried in Chicago, USA) Prose writer, playwright, actor and director; he artistically imparted meaning to existential ideas and the feeling of the absurd in prose and drama; the most prominent representative of modernist expression and the stream-of-consciousness narrative in Lithuanian literature.

Škėma spent his childhood in Russia and Ukraine. In 1921 he returned to Lithuania, where he studied medicine and law. In 1935 he joined a drama studio, and worked as an actor and director in the theatres of Kaunas and Vilnius. In 1944 he left for the West, and in 1949 emigrated to the USA; there he worked in factories or warehouses, and also as a lift-operator in a hotel. As an actor and director he was involved in the theatrical activities of American and Canadian Lithuanians, and collaborated with the cultural press.

He published prose in various genres: *Nuodėguliai ir kibirkštys* (Firebrands and Sparks, 1947), *Šventoji Inga* (St Inga, 1952), *Čelesta* (Celesta, 1958), the novel *Balta drobulė* (The White Shroud, 1958), and wrote several dramas. Three volumes of *Collected Works* were published in Chicago in 1967–1985 (ed. by Algirdas Landsbergis, Alfonsas Nyka-Niliūnas, Kostas Ostrauskas and Liūtas Mockūnas), and two volumes of *Selected Works* in Vilnius in 1994 (introd. by Algimantas Bučys).

From the very start of his literary career, Škėma aimed to link unusual psychic states with the themes of responsibility and revolt against the absurd, and searched for manifestations of the verity of life in the common exile of existence.

Having experienced the collapse of values and existential despair, the hero of his works did not lose touch with the norms of traditional morals, and is painfully resolving 'damned' issues of existence. Destructive, and in many aspects autobiographical experience is expressed through expressionist and surrealist poetics, inner monologue, stream-of-consciousness, collage, and cinematographic montage. The specific imagination of a person in the theatre is observed in the patterning of prose episodes. Škėma's work raised great controversies; there were always difficulties in publishing his works due to the trespassing of literary taboos (erotic, religious), elements of naturalism, irony, and his nihilistic world-view.

Škėma's first collection *Nuodėguliai ir kibirkštys* voiced the key points of the world-view that later surfaced, in various forms, in his entire creative work: human lives in a world ruled by Satan who defeated the lucent God; the history of humanity is a play of incidents and lacks any meaning. Modern expressive means and catastrophic thinking are even stronger in the book *Šventoji Inga* (1952), which includes the sequence of short stories *Saulėtos dienos* (Sunny Days), the novella *Apokaliptinės variacijos* (Apocalyptic Variations) and the triptych of two short stories and a play *Trys apie traukinį* (Three about a Train). The plots of the works develop in different spaces and times: in Rostov-on-Don and in a Ukrainian village in the post-revolutionary years; Chicago of the 1950s; a town in independent Lithuania, postwar Germany, and in a train bombed during the war. Parts of the book with diverse themes and styles are linked by the broadly perceived idea of the search for sanctity that cannot be stifled in a human even by the cruellest reality.

In the collection of novellas *Čelesta* (written in 1951–1952; the title is related to Béla Bartók's *Music for Strings, Percussion and Celesta*), the stream-of-consciousness becomes the principle shaping the narrative and the personage, in order to convey the flow of associations according to the logic of a musical work.

Specific features of Škėma's prose, the poetic nature of discourse organisation, the counterpoint change of images and themes, and the musical rhythm unfold fully in the novel *Balta drobulė* (written in 1952–1954, published in 1958). A multi-layered structure, the play of time planes, and the change of the perspectives of the narrator and the

protagonist determine the polysemy of the work. The novel reflects on the artist's fate in the postwar world, the very process of creation, the nature of the poet; it searches for the meaning of existence and for the codes of transcendence. The ironic glance unmasks all values and sees the world as a theatre of the absurd, from which there are only two ways out: madness or suicide.

The relations between the personages are based on the principle of the double, which is determined not only by humanist ethics, but also by the aesthetics of the reflection poetics and modernist mythologisation that is characteristic of Škėma. The parallelism of the present and the myth as a way of curbing world chaos is seen in Škėma's dramatic works (nine plays of differing size and value). Škėma aspired to approach metaphysical mystery. Being involved in the theatre, he excelled at creating atmosphere and developing the stage action. The quest for form distinguishes the drama *Živilė*, written in Germany in 1947; its idea was born out of the author's interest in reincarnation. A love story recurring in three periods – the fights of Lithuanian tribes against the Slaves, during the uprising of 1863, and during the Bolshevik occupation – unmask the nation's gene of a weak spirit, the inclination to collaboration and political short-sightedness. In the play *Žvakidė* (A Candlestick), a family drama is paralleled with the biblical plot of Cain and Abel; the worlds of the living and the dead exist in the work on a par. The drama *Pabudimas* (The Awakening, 1949–1950), which is close to the French existentialists, and Sartre in particular, is considered his best. In it, the collision of humanity with world madness is historically motivated (it depicts the first soviet occupation), but the struggle of the personages' attitudes takes place both in the situation of a love triangle and on a symbolic plane, in which the timeless meaning of love of one's neighbour and human solidarity unfold. The one-act play *Kalėdų vaizdelis* (The Christmas Skit, 1961) erases the line between the theatre and reality, a lunatic asylum and society; the mini-drama *Ataraxija* (Ataraxia, 1961) and Škėma's last novella *Izaokas* (Isaac, written in 1960–1961) that further developed its ideas depict a murderer's existence turning into hell, and the world of people as the materialisation of hell. The roles of the victim and the executioner, as well as the possibility of exchanging them, are compared to the motifs of the Holy Writ in which the author discerns the



beginnings of the absurd of history. Swearwords, obscenities, an unattractive picture of the protagonist (a parody of a classical hero) contribute to the expression of existential nausea and the concept of extreme nihilism. *Izaokas* was the first work in Lithuanian literature in which the fact of the Lithuanians' participation in killings Jews was made public. Metaphysical and individual guilt about the murder assumed its most distinct representation.

In his publicist writing, Škėma passionately propagated modern art, was critical of émigrés, and wittily unmasked numerous Lithuanian myths and stereotypes. | LORETA MAČIANSKAITĖ

### Translations

In English: BAS, GO, LIHOW, LSH50, LWV, 'SBP; *Lituanus*, vol 13, no 3, 1967 (transl. by Aldona and Robert Page), *Vilnius*, Summer 2001 (transl. by Kristina Škėmaitė Snyder)

In Estonian: *Valge palakas* (Tallinn 1992, transl. by Mihkel Loodus)

In French: ADB

In German: LLR

In Latvian (all transl. by Talrids Rullis): *Balta drāna* (Riga 2000); *Karogs*, 1995, no 9; 1997, no 6; 2000, no 6; *Literatūra. Māksla. Mēs*, 26.9.1998

In Russian: *Белый саван* (Moscow 2006, transl. by Nataliya Vorobeva), *Вильнюс*, 1991, no 1 (transl. by Vasily Baranovsky); *Искусство кино*, 1992, no 1 (transl. by Vorobeva)

In Slovenian: ASLK

### Criticism

Rimvydas Šilbajoris, 'The Tragedy of Creative Consciousness: Literary Heritage of Antanas Škėma', *Lituanus*, no 4, 1966, pp 5–23; Idem, [Reviews of Collected Works], BA, vol 42, no 1, 1968, p 317 and vol 45, no 2, 1971, p 353; *WLT*, vol 60, no 1, 1986, p 154; Idem, 'Images of America in Lithuanian Prose', *Lituanus*, vol 27, no 4, 1981, pp 5–19; Vytautas Kavolis, 'The Madhouse in Exile and in Soviet Lithuania', *Lituanus*, vol 35, no 3, 1989, pp 32–42; Algimantas Bučys, 'The Burden of the Genocide Era', *Vilnius*, Summer 2001, pp 9–15; Laimutė Adomavičienė, 'Representations of the Child in Lithuanian Exile Prose', in: Eva Eglāja-Kristone and Benedikts Kalnačs (eds.), *Back to Baltic Memory: Lost and Found in Literature 1940–1968* (Riga 2008), pp 204–218; Ieva Kalniņa, 'Kliedziens G. Janovska romānā "Pār trentu kāpj migla" un A. Škėmas romānā "Balta drāna"', *Acta Baltica*, 2005, pp 55–60; Loreta Mačianskaitė, *Antano Škėmos 'Balta drobule': Pasaulis ir diskursas* (Vilnius 1998); *Antanas Škėma: Polilogas kultūrų sankirtose* [a collection of papers] (Kaunas 2002); Гендрик Петкевич, 'Путь героя на голгофу (А. Шкема "Белый саван", В. Быков "Облава")', *Meninis tekstas: Suvokimas, analizė, interpretacija*, no 1, pp 115–121.



**Šķipsna, Ilze | LV |** (\*17.2.1928 Riga, †24.1.1981 Fort Worth, Texas, USA) Writer. One of the most striking representatives of modern Latvian prose outside Latvia.

Šķipsna graduated from the University of North Texas in Denton, USA, with a master's degree in library sciences and anthropology. She worked as a librarian, and set up and directed the library at the Kimbell Art Museum in Fort Worth.

In her collections of short prose *Vēja stabules* (Wind Pipes, 1965) and *Vidēja īstenība* (Middle Reality, 1974), Šķipsna captured the fine line between everyday reality and the reality of the imagination. In her novels *Aiz septītā tilta* (Over the Seventh Bridge, 1965) and *Neapsolītās zemes* (The Unpromised Land, 1970) she uses means of expression characteristic of modern prose to show divided worlds and the view of a divided personality. Symbols and their double existence in reality are very significant in Šķipsna's prose. The main focus is the subjective world of the perception and experience of an individual. She often uses a stream of associations as a means of expression. The blending of realism and surrealism is characteristic of her prose. | ANITA ROŽKALNE

### Translations

In English: *Lituanus*, vol 26, no 3, 1980

### Criticism

Dzintars Freimanis, 'A Study of the Main Motifs in the Works of Ilze Šķipsna', *JBS*, vol 6, no 2/3, 1975, pp 180–184; Inta Ezergailis, 'Going Home: A Reading of Ilze Šķipsna's *Victim*', *Lituanus*, vol 35, no 3, 1989, pp 5–22; Inta Miške-Ezergailis, *Nostalgia and Beyond: Eleven Latvian Women Writers* (Lanham 1998); Inguna Daukste-Silasproģe, 'From Traditions to modernism in the 1950s and 1960s or: Did exile Latvians produce "sleeping-pill" novels?', in: Eva Eglāja-Kristone and Benedikts Kalnačs (eds.), *Back to Baltic Memory: Lost and Found in Literature 1940–1968* (Riga 2008), pp 183–194; Stephan H. Kessler, *Ilze Šķipsnas "Neapsolītās Zemes": Ein modernistischer Roman Das ästhetische Konzept des Romanes im Vergleich zu dem von James Joyces "Ulysses" sowie Ansätze zu einem allegorischen Verständnis des Romanes* (Regensburg 1995).



## Skujenieks, Knuts | LV | (\*5.9.1936 Rīga)

Poet, translator, literary critic. Skujenieks was admitted to the Latvian Writers Union in 1972, and has been the head of the Latvian branch of the PEN Club since 1989. He was awarded the Jotvingiai Poetry Award in 1993, the Isabella Medal of Spanish Catholics in 1994, the Order of Three Stars in 1995, the Tomas Tranströmer Poetry Award in Sweden, 1998, Baltic Assembly Prize (2008), and the medal of Lithuanian Grand Duke Gediminas in 2001. Skujenieks is a honor member of the Lithuanian Writers Union.

Skujenieks is a graduate of the Riga 2nd Secondary School, studied history and philology at the University of Latvia (1954–1956) and graduated from the Maxim Gorky Institute of Literature in Moscow in 1961. He worked for the magazine *Padomju Latvijas Sieviete* and the newspaper *Literatūra un Māksla*. In 1962 he was accused of anti-Soviet propaganda and sentenced to seven years in a concentration camp in Mordovia. The trial was a set-up, he was simply a victim of the Soviet method of frightening other writers. He was rehabilitated in 1989.

His first publication was a poem 'Padomju cilvēks' (The Soviet Man, in the magazine *Bērība*, 1950, no 12). Collections of poems: *Lirika un balsis* (Poetry and Voices, 1978), *Iesien baltā lakatiņā* (Wrap in a White Kerchief, 1986), *Sēkla sniegā* (Seed in the Snow, 1990), *Kā putnu zīmes* (Like Bird Tracks, 1992), *Mūžīgs pusmēness* (Eternal Half-Moon, 1993), *Uzvarētājs nāk pa ķēķa durvīm* (The Winner Comes Through the Back Door, 1994), *Knuta Skujenieka patiesīgs bet ne pilnīgs dzīvestāsts ar 33 smukiem un nesmukiem dzejoļiem 33 gadu garumā* (The True but Not Complete Life Story of Knuts Skujenieks, With 33 Pretty and Not So Pretty Poems Over 33 Years, 1996), *Tagad es esmu Aleksandrs* (Now I'm Alexander, 2006). His essays and articles on folklore are compiled in a book *Paša austs kreklis* (Self Woven Shirt, 1987). He wrote the script for the educational film *Latviešu folklorā*.

*Gadskārtu dziesmas* (Latvian Folklore. Songs of Seasons). Selections: *Līdz kailai rokai* (To a Bare Hand, 1995), *Parkā par solu* (A Bench in a Park, 1997). He has written introductions and epilogues to many publications, and has compiled a folk song selection, *Puisīti tek uz meitiņu* (Boy Meets Girl, 1990). His collected works have been published in eight volumes (*Raksti*, 2003–2008); poetry collection *Mūsu dzīve nokalpotā* (A Life of Service) in 2007.

Skujenieks has translated from Slovenian, Ukrainian, Macedonian, ancient Hebrew, Icelandic, Norwegian and Faroese, from Spanish (Federico García Lorca's *The Shout* [*Kliedziens*, 1971], Gabriela Mistral's *The Winepress* [*Vīnspiede*, 1977]), from Greek (folk songs *Bridge over Arta* [*Tīlts pār Artu*, 1981]), from Lithuanian (a collection of folk songs, *The Soil Raised Grass* [*Zeme cēla zāli*, 1986]), from Finnish (Elias Lönnrot's *Kanteletara* or *Ancient Finnish Songs and Ballads* [*Kanteletara jeb somu tautas senās dziesmas un balādes* 1993, in collaboration with Guntars Godiņš]), Swedish (Carl Michael Bellman's *Songs, Wine and the little Death* [*Dziesmas, Vīns un mazā nāve*, 1977]), Danish (Inger Christensen's *The Valley of Butterflies* [*Tauriņu ieleja*, 1998]). In collaboration with Godiņš, Skujenieks edited a selection of Latvian poetry in Estonian, *Lāti uuema luule valimik* (Tallinn 1997).

Knuts Skujenieks has made an important contribution to Latvian culture as a translator, publicist, and educator of and advisor to young poets. He has written a number of significant articles on Latvian folklore and cultural issues. The guiding theme of his poetry is basic human values, revelations of the inner world, spiritual repression under conditions of Soviet totalitarianism, and love. His poetry has spirituality and intelligence, which are expressed in emotional and stylistic diversity. His poetry is a synthesis of French charm, the breath of the troubadours of the Middle Ages, folk songs, popular songs and quiet romances, which develop in the principle of eternal movement. In each collection his love poetry presents the ancient subject in a new interpretation. In the collection *Poetry and Voices*, made up of poems written during the 1970s and 13 translations, love is presented in a philosophical category, it is not merely an emotion and feelings, but man's destiny. Skujenieks has always emphasized the significance of the traditional classical form of poetry, which he skilfully incorporates in canons of modernism. In the collection, the poet shows man's inner world,



negations, revelations of existence and the soul. The collection of poems *Wrap in a White Kerchief* is a very intimate and personal self-revelation. It is a thread of love, raging emotions, and a national outlook, presented in poetry with the help of figurative means of expression (metaphors and allegories). The collection contains codes of Latvian wisdom of life in stylised Latvian folk songs. Similarly to the Latvian mentality, wisdom and folklore, the lightness of Skujenieks' poetry flashes in the revelation of the half-tone mood of spiritual strength. The collection *Seed in the Snow* is made up of poems written during his years in exile (1962–1969), thus chronologically this book should have been published first, but under the Soviet regime it was not possible, because of the subject of prison and the feelings expressed by the author. Skujenieks has always been demanding of himself, has admired the expressiveness of the word and form in poetry. His poetry is laconic, artistically precisely embedded in lyrical tonalities, but throughout it runs a thread of the Latvian mentality. The collection confirms the author's professionalism, namely that in creating poetry, the poet must be free and independent of outside circumstances. The presence of the camp is only an element of background. The central problems of the collection are joined with the existential questions of eternal themes, namely life, death, loneliness, power, freedom, the meaning of man's life and love. As a novel issue in Latvian literature, the elements of modernism and postmodernism included in the collection must be emphasized, for example, the deconstruction of the legend of Orpheus. The collection *The True But Not Complete Life Story of Knuts Skujenieks*, with 33 *Pretty* and *Not So Pretty Poems Over 33 Years* is in two parts. The first part contains the author's biographical self-revelations, and the second part, poems which had been omitted from collections since 1963. Skujenieks' poetry is deep, personal, nuanced, vibrating and revealing. It is true, sure, and a stand of his unbending lyrical character. |

SANDRA RATNIECE

#### Translations

In Bulgarian: ACL

In Czech: ASLP, LD; *Plav*, 2007, no 12 (transl. by Petr Borkovec and Michal Škrabal)

In English: ABKT, SIML; *LL*, no 4, 2003 (transl. by Margita Gailītis), *Descant*, no 124, 2004 (transl. by Gailītis)

In Estonian: OELL, LULV

In French: LLe

In German: RW, SLL

In Hungarian: *MN*, 2004, no 1 (transl. by Márton Kalász)

In Icelandic: VD

In Italian: 'Pd'E

In Lithuanian: *Es pabiju tālos ciemos = Aš esu toli viešėjęs* (Vilnius 2004, comp. by Vladas Braziūnas, transl. by Braziūnas, Sigita Geda, Jonas Strielkūnas et al.); BzP, ValKA; *PP* 1979 (transl. by Geda), *PDR* 1990–1999 (transl. by Strielkūnas), *PDR* 2004 (transl. by Braziūnas)

In Swedish (all transl. by Juris Kronbergs): *Ētt frō i snōn* (1990), *Bitter Hand, Bitter Mun* (Uppsala 2003), *Som ekens rot till vatten* (Torsby 2008); NROV; *LLI*, no 1, 2007

#### Criticism

Jānis Rokpelnis, *Smagi urbjas tinte: Grāmata par Knutu Skujenieku* (Riga 2006); Kęstutis Nastopka, 'Latvių poezija iš arčiau', in: *Šiuolaikinės poezijos problemos* (comp. by Viktorija Daujotytė, Vilnius 1977), pp 133–150; 'Aš visada norėjau būti ekscentrikas' [an interview], *Metai*, 2001, no 8/9, pp 129–135; 'Visi mes esame tie patys žmonės' [an interview], *LīRM*, 16.5.2003; Arvydas Valionis, 'umpapa umpapa... pas leišius', *Nemunas*, 19.5.2005



#### Skujenieks, Zigmunds | LV | (\*25.12.1926 Riga)

Writer. A good stylist, who portrays people in changing times and social situations.

Skujenieks attended Spilve elementary school and Riga Technical School. In the autumn of 1944 he was taken to Germany but returned to Latvia in 1945. He then attended the Rozentāls Secondary School of Arts (1945–1946). He worked at various newspapers, was a prose consultant at the Writers Union, organized the Latvian National Radio and Television Council, and was its first chairperson.

Skujenieks has been publishing mainly prose since 1949. His short stories and novellas have been compiled in collections: *Esmu dzimis bagāts* (I was Born Rich, 1956), *Cieņiņš no viņpasaules* (A Visitor from Beyond, 1963), *Zebars āda* (The Skin of the Zebra, 1968), *Balzams* (Balsam, 1972), *Uzbrukums vējdzirnavām* (Attack on the Windmill, 1976), *Sermuliņš uz asfalta un citi stāsti* (A Stoat on the Pavement and Other Stories, 1980),

and *Abpus durvīm* (On both Sides of the Door, 1988). The stories take place at different times and geographical locations, and reality often alternates with dreams and illusions, and mixes with the impossible. The author turns his attention to the border zone between reality and fiction where anything is possible. He often describes unusual situations and odd characters. The stories *Vienas nakts hronika* (The Chronicle of One Night) and *Traģēdija* (Tragedy) both appeared in the press in 1975 and were criticised at the time for describing a reality untypical of Soviet life. In 2008 published a story *Verdošie dubļi* (Simmering Mud). Skujiņš is one of the most outstanding Latvian novella writers. His novellas have been published in a selection: *Stāstītāja svētdiena* (The Story Teller's Sunday, 1994).

In his novellas Skujiņš focuses on characters close to his own age. The problems of a young man begin with the long story *Ceļi un krustceļi* (Roads and Crossroads, 1954) telling of secondary school students, but the author reached the apex of his fame with the novella *Kolumba mazdēli* (The Grandsons of Columbus, 1961) which has also been made into a play under the title *Līdz rudenim vēl tālu* (It's Still a Long Way to Autumn, 1964) and was also filmed. This novella relates the start of working life of young people, first love, and presents well-drawn characters, a fast running story and eloquent wording, which are essential elements in making this work a success. The author continues the subject of young people also in the novels: *Fornarina* (1953), *Kailums* (Nakedness, 1970), *Jauna cilvēka memoriāri* (Memoirs of a Young Man, 1981). Another important subject is the reassessment of life at maturity, which has drawn the attention of both his readers and critics. It is the central topic in the novels *Sudrabotie mākoņi* (Silvery Clouds, 1967), and *Vīrietis labākajos gados* (A Man in his Best Years, 1974). The novel *Gulta ar zelta kāju* (The Bed with the Golden Leg, 1984) entered Latvian literature in the form of an original legend telling of a family's fate over an entire century. Against the background of the 18th–20th centuries and with the aid of a colourful paradoxical story, Skujiņš seeks the answer to the question 'what makes a Latvian?' in the novel *Miesas krāsas domino* (The Flesh Coloured Domino, 1999). In the novel *Siržu zagļa uznāciens* (Entry of the Thief of Hearts, 2001) which embraces contrasting values, Skujiņš plays with hypothetical variations of the

life of Latvian author Rūdolfs Blaumanis. The reader is constantly attracted by the style of Skujiņš' language, his wit and unexpected twists of the plot. Skujiņš has also written plays, mostly rooted in the history of Latvians and Latvia: the comedy *Brunču medības* (Hunting Skirts, 1972) using the events of the 18th century, *Sveiks, dārgais Blaumani* (Hello, Dear Blaumanis, 1978) with a taste of the change of the 19th–20th centuries. He has also written a number of film scripts, often using themes from his own work: *Šķēps un roze* (The Sword and the Rose, 1959), *Tauriņdeja* (Dance of a Butterfly, 1971), and *Vīrietis labākajos gados* (A Man in his Best Years, 1977). He has also written essays and memoirs: *Uzbrukums vējdzirnavām* (Attack on the Windmill, 1976), *Zibens locīšana* (Bending the Lightning, 1978), *Abpus durvīm* (On both Sides of the Door, 1988), *Sarunas ar jāņtārpiņiem* (Talks with Fireflies, 1992), *Jātnieks uz lodes* (The Horseman on the Ball, 1996), and a collection of brief essay-like notes in *Īssziņas neaizmigušiem* (SMSs to the Sleepless, 2006). Several of Skujiņš' works portray his peers, which has drawn the attention of readers with unusual tangents.

Skujiņš' works have been published in the collection *Raksti* (Writings, vols 1–7, 2005–2008). | ANITA ROŽKALNE

### Translations

- In Bulgarian: *Внуците на Колумб* (Varna 1979, transl. by Ivan Troyanski); *Мъж в расцвета на силичи* (Sofia 1980), *Мемоарите на един човек* (Sofia 1986, transl. by Lilija Ilieva)
- In Czech (both transl. by Vojtěch Gaja): *Pán v nejlepších letech* (Prague 1981), *Paměti mladého muže* (Prague 1985)
- In English: *A Man in his Best Year* (Moscow 1981, transl. by Laura Beraha); *WLT*, vol 72, no 2, 1998 (transl. by Juris Silenieks)
- In German: *Der grosse Fisch* (Riga 1985)
- In Estonian: *Kolumbuse lapselapsed* (Tallinn 1964, transl. by Valli Helde), *Mees parimaits aastais* (Tallinn 1976, transl. by Karl Aben), *Noore inimese memuaarid* (Tallinn 1986, transl. by Kalev Kalkun), *Kuldjalaga voodi* (Tallinn 1989, transl. by Oskar Kuningas)
- In Lithuanian: *Kolumbo anūkai* (Vilnius 1963, transl. by Jonas Kabelka), *Vyras pačiame žydėjime* (Vilnius 1980, transl. by V. Bronušas), *Jaunuolio memuarai* (Vilnius 1988, transl. by Evaldas Matviekas); *Nemunas*, 8.2.2007 (transl. by Arvydas Valionis)
- In Polish: *Meżczyzna w kwiecie wieku* (Warsaw 1987, transl. by A. Bogdański)
- In Romanian: *Memoriile unui tinăr. Hermina pe asfalt* (Bucureşti 1988, transl. by Natalia Stănescu and Ecaterina Şişmanian)
- In Russian: *Внуки Колумба* (Moscow 1961, transl. by Y. Kappe), *Форнарина* (Moscow 1966, transl. by Kappe), *Kozda*



придет любовь и другие рассказы (Riga 1968, transl. by Sergey Tsebakovsky), Серебристые облака (Riga 1969, transl. by Kappe), Мужчина во цвете лет (Moscow 1977, transl. by Tsebakovsky), Один день на милой, доброй земле (Moscow 1981), Нагота (Riga 1981, Moscow 1982, transl. by Tsebakovsky), Мемуары молодого человека (Moscow, Riga 1984, transl. by Tsebakovsky), Избранное (Moscow 1985, transl. by Tsebakovsky), Бальзам (Moscow 1985, transl. by Tsebakovsky), Большая рыба (Riga 1985), Кровать с золотой ножкой (Moscow 1987, transl. by Tsebakovsky)

In Slovak: *Muž v najlepších rokoch* (Bratislava 1981, transl. by Jana Tesařová)

In Ukrainian: *Внуки Колумба* (Kyiv 1963), *Хроніка однієї ночі* (Kyiv 1965, transl. by Iryna Lypovecka), *Срібні хмари* (Kyiv 1970), *Чоловік у розквіті літ* (Kyiv 1982, transl. by Iryna Lypovecka), *Мемуари молодого людини* (Kyiv 1986, transl. by Lypovecka)

### Criticism

Astrida Skurbe, *Zigmunds Skujiņš* (Riga 1981); *Зигмундс Скуйньш-60* (Riga 1986).



### Sluckis, Mykolas | LT | (\*20.10.1928

Panevėžys) Prose writer and playwright; a moderniser of Lithuanian prose and the most outstanding representative of internal dialogue whose work used to be, in Soviet times, an example when considering the stream-of-consciousness phenomenon in Baltic literature.

A son of killed Jewish artisans, he was evacuated to Russia from a pioneer camp in Palanga at the outbreak of the war, and lived in a children's home on his return to Lithuania. In 1951 he graduated from Vilnius University where he studied the Russian language and literature, and worked on various editorial boards and the Writers' Union. From 1959 he devoted himself fully to writing. In 1965, together with Eduardas Mieželaitis and the photographer Antanas Sutkus, he accompanied Jean-Paul Sartre and Simone de Beauvoir on their trip around Lithuania. Sluckis was a recognised writer in the Soviet period: he was awarded the

State Prize of the Lithuanian SSR in 1966, and has published over a hundred books, including selected works and translations of his books into other languages. After the re-establishment of independence, he withdrew from literary life, but after an interval of eight years he again found his place in post-Soviet Lithuanian literature.

Among his most significant books, mention should be made of the collections of short stories *Merginų sekmadienis* (A Girls' Sunday, 1971), *Svetimos aistros* (Strange Passions, 1975) and others, the novels *Geri namai* (A Good Home, 1955), *Laiptai į dangų* (Stairs to Heaven, 1963), *Adomo obuolys* (The Adam's Apple, 1966), *Uostas mano – neramus* (My Anxious Port, 1968), *Saulė vakarop* (The Sun at Twilight, 1976), *Kelionė į kalnus ir atgal* (The Journey to the Mountains and Back, 1981) and *Medžliapis* (The Maple, 1986), the books for children and teenagers, like the novella-fairy tale *Milžinai nenorėjo karaliais būti* (The Giants didn't Want to be Kings, 1958) *Laiškanešys neturi mirti* (The Postman Must not Die, 1973), *Gandro batai* (A Stork's Boots, 1978), as well as the collections of criticism *Sunkiausias menas* (The Hardest Art, 1960), *Visų pradžių pradžia* (The Beginning of All Beginnings, 1975) and *Rašytojas apie rašytojus* (A Writer about Writers, 1984). Seven volumes of his work were published in 1976–1981. During the years of independence, he published the collection of short stories *Gražuolės sugrįžimas* (The Return of the Beauty, 1998), the short stories and the novel *Išsipildymas ne pagal Joaną* (Fruition not According to Joana, 2003), the short story collection *Su skrybėle Kurfurstendame* (In a Hat in the Kurfurstendam, 2004), and the fairy-tale collection *Mėnulio šypsenos* (The Moon's Smiles, 2005).

Sluckis made his debut in 1949, and his early work, which was mostly intended for children (the collections *Aš vėl matau vėliavą* [I See the Flag Again, 1948], *Būsimasis kapitonas* [The Future Captain, 1950], *Kaip sudužo saulė* [How the Sun Broke, 1957]) followed the demands of socialist realism: they are dominated by the theme of wartime heroism and social injustice in prewar Lithuania. In the novel *Geri Namai* (1955; the play *Duokit jiems sparnus* [Give Them Wings] after the novel was produced in 1959) tells about children in a children's home, shows the difficulties of becoming an adult, and poeticises first love and young people's faith in a bright future.

The postwar theme prevails in the collections of short stories *Vėjų pagairėje* (On the Windward Side, 1958), *Geriau mums nesusitikti* (Better if We don't Meet Again, 1961), *Išdaigos ir likimai* (Pranks and Destinies, 1964), *Žingsniai* (Steps, 1965), yet the texts stand out in their attitude to psychological details and more flexible shifts in plot. Since the late 1950s, Sluckis has consolidated his place as a reviver of the romantic lyrical style close to the impressionist manner and subjective psychological narrative. The emotionality of his novellas, the rapid change of states, the proximity of the narrator and his personages make it possible to compare his work from that period with tendencies in the renewal of poetry that took place at the time.

The novel *Laiptai į dangų* (1963, the motion film in 1966, directed by Raimundas Vabalas) has a special place in Lithuanian literature of the period. It reveals how an individual changes under a changing social structure. Attention is focused on the inner world of a naïve member of the Young Communist League: the details and suppressions create the uncanny atmosphere of a postwar Lithuanian village. The idealist hero gets entangled in a complicated meddle of unsettled accounts, and becomes a puppet in a game that he can neither influence nor fully comprehend. The novel only barely touches upon the main historical problems, yet the inner monologue permitted more truth and helped to avoid an unambiguous interpretation of the postwar resistance. The views of the central hero are presented from the positions of Khrushchev's thaw; therefore, the hero's exaggerated faith in the communist utopia is more than once accompanied by a smile or irony.

The technique of the internal dialogue was later applied in the novels *Adomo obuolys* (1966), *Uostas mano – neramus* (1968), *Saulė vakarop* (1976), and *Kelionė į kalnus ir atgal* (1981). Everyday experiences, psychological conflicts, problems of alienation, and issues of professional ethics are not dissociated from social life, although the external plot is of little significance. The dramatic suspense in the novels arises from the opposition of the objective and subjective realities in the characters' lives, the search for individual truth, an unusually strong feeling of suffering, fear and guilt, and the everlasting desire to analyse oneself. The prevailing emotion is fear, which also turns into a way of life: it paralyses the will to live, triggers guilt, and discourages even minor decisions. The characters are

baffled by all sorts of fears: the fear of giving evidence, the fear of losing the security provided by routine, the fear of the failure to understand other people's passions. The human psyche is shown as if through a magnifying glass; the flows of thoughts and states are structured by rationally chosen expressive details, yet individual dramas do not rise to the level of universal issues.

A certain change of style is observed in the novels: *Laiptai į dangų* is written in a fairly traditional form, the personages are mostly judged through a pattern of black and white, while in *Adomo obuolys*, the focus is directed at people's intimate relations, a conformist's inner drama which is conveyed by a combination of stream-of-consciousness and external reality, in which all shades are possible. *Uostas mano – neramus* is a fluid world of short-lived emotions of people who are trying to create together, and who, together, experience conflicting desires. *Saulė vakarop* is no longer a typical inner monologue novel. Here, the narrative is more complex: alongside the inner speech of several of the heroes, there resounds the narrator's rather active voice, while such an intertwining of voices determines the unambiguous nature of the characters. *Kelionė į kalnus ir atgal* explores the evolution of a personality distanced from the real 'I', the distance between the real and the potential personality. The object of analysis here is not so much actions, words or thoughts, as inter-subject relationships, changes in the characters' psychological fields when encountering another person. In the Soviet period, Sluckis used to be a recognised writer; he would not get involved in conflicts with the ideology, and did not take a heroic stand; however, he remained faithful to the individual as the central object of depiction, and through a character's inner monologue he used to reveal, even if indirectly, a genuine and far from optimistic relation with reality. His work is judged with reservations, yet his contribution to the development of prose, through breaking ideological barriers, expanding its stylistic repertoire and the opportunities of psychological analysis, has been recognised. He is still considered a prominent children's author, and especially an author of fairy tales, of the second half of the 20th century.

In the post-Soviet period, Sluckis is respected as the least ideological of the postwar writers, and appreciated for his feeling for style and language, the psychological nature of his works and his colourful



characters. In his later work, the writer has maintained the lyricism of his writing and attention to psychological details; his sense of the fragility of eternal values has grown stronger, and he often depicts desperate efforts in arresting the collapse of the personal world. | LORETA MACIANSKAITĖ

## Translations

In Belarusian: LAP

In Bulgarian: *Една вечер през август* (Sofia 1967, transl. from Russian by Vasil Karateodorov), *Стълба към небето* (Sofia 1973, transl. from Russian by Natasha Manalova), *На залез слънце* (Sofia 1979, transl. by Ivan Troyanski); LitR

In Czech: *Cizí vášně* (Prague 1973, transl. by Alena Vlčková), *Schody do nebe* (Prague 1979, transl. from Russian by Jitka Tomanová), *Na sklonku dne* (Prague 1980, transl. by Vlčková), *Cesta do hor* (Prague 1986, transl. by Vlčková)

In English: 'DS,' GW; *Lituanus*, vol 22, no 2, 1976 (transl. by Skirma Kondratas)

In Estonian: *Kured* (Tallinn 1957, transl. by Mart Pukits), *Taevatrepp* (Tallinn 1967, transl. by Mihkel Loodus), *Neidude pühapäev* (Tallinn 1975, transl. by Loodus), *Päeva veerengul* (Tallinn 1984, transl. by Loodus); LN

In Finnish: TP, PS

In French: *Mon havre de nulle paix* (1972 Moscow, transl. from Russian and Lithuanian by Mireille and Aloyzas Lukoševičius); *CaL*, no 1, 2000 (transl. by Liudmila Edel-Matuolis and Michel Pagnier)

In German: *Die Himmelsleiter* (Berlin 1966, '1968, transl. by Irene Brewing), *Wie die Sonne zerbrach* (Berlin; Weimar 1967, transl. by Brewing), *Neringa und Naglis oder Das Märchen von den Riesen, die nicht König werden Wollten* (Berlin 1971, transl. from Russian by Charlotte Kossuth), *Sigita träumt vom Meer* (Berlin 1972, transl. by Horst Taleikis), *Fremde Leidenschaften* (Berlin 1973, transl. from Russian by Hartmut Herboth), *Der Adamsapfel* (Berlin 1975, transl. by Brewing), *Ode an ein Schwein* (Leipzig 1976, transl. by Brewing et al.), *Wenn der Tag sich neigt* (Berlin 1979, transl. by Herboth), *Mein Hafen ist unruhig* (Berlin 1980, transl. from Russian by Harry Burk), *Das undankbare Entchen* (Berlin 1986, '1987, '1988, transl. by Brewing), *Reise in die Berge und zurück* (Berlin; Weimar 1986, transl. from Russian by Wilhelm Plackmeyer); 'AW, 'ERL2, FHKG, PL, WGML; *Brücken*, vol 2, 2006 (transl. by Klaus Berthel)

In Hungarian (all transl. from Russian László Maráz): *Létrán az égbe* (Budapest 1966), *Szomjúság* (Budapest 1971), *Idegen szenvedélyek* (Budapest 1975)

In Latvian: *Mīļās mājas* (Riga 1959, transl. by Tatyana Jarmolinska), *Ceļš ved caur mūsu ciemu* (Riga 1966, transl. by Jarmolinska), *Uvertīra un trīs cēlieni* (Riga 1963, transl. by Alfons Sukovskis), *Nav miera manā ostā* (Riga 1972, transl. by Jarmolinska); TKME

In Polish: *Przyszły kapitan* (Vilnius 1952, transl. by E. Prołow), *Moja przystań niespokojna* (Warsaw 1972, '1973, transl. from Russian by A. Matuszyn); KINL, TGMLC

In Russian: *Рассказы* (Moscow 1960, transl. by I. Kaplanas), *Жажда* (Moscow 1970, transl. by Feliks Dektor), *Начало всех начал* (Moscow 1975, transl. by B. Zaleskaya), *Избранные произведения: vol 1: Лестница в небо; Адамого*

*яблоко*, vol 2: *На исходе дня* (Moscow 1980, transl. by Z. Kutorga, B. Zaleskaya and G. Gerasimov), *Поездка в горы и обратно* (Moscow 1983, '1986, '1988, '1991, transl. by Zaleskaya and Gerasimov); LPov, LRA, SBLR

In Serbian: AKPL

In Slovak: *Adamovo jablko* (Bratislava 1972, transl. from Russian by Vlasta Baštová), *Cudzie vášně* (Bratislava 1973, transl. by Baštová), *Smäd* (Bratislava 1974, transl. from Russian by Naďa Szabová), *Na sklonku dňa* (Bratislava 1986, transl. by Baštová and Ondrej Marušiak), *Cesta do hór a späť* (Bratislava 1986, transl. from Russian by Magda Takáčová and Marušiak); JB

In Ukrainian: LRO

His works have also been translated into Moldavian, Belarusian.

## Criticism

Ilona Gražytė-Maziliauskienė, 'The Naked Eye: Some Aspects of the Prose of Mykolas Sluckis', *Lituanus*, vol 22, no 2, 1976, pp 47–58; Bronius B. Vaškėlis, 'The Motif of Anxiety in the Contemporary Short Story of Lithuania', *JBS*, vol 6, no 2/3, 1975, pp 162–169; Birutė Ciplijauskaitė, 'Socialist and Magic Realism: Veiling or Unveiling', *JBS*, vol 10, no 3, 1979, pp 218–227; Christina Basche, *Die Konfliktgestaltung in der Epik Mykolas Sluckis* (Erfurt; Mühlhausen 1979); Idem, *Zur künstlerischen Wertung und Wertorientierung im sowjetischen Roman am Vorabend der Perestroika: Ajtmatov, Trifonov, Sluckis* (Erfurt; Mühlhausen 1991); Леонид Теракопьян, *Миколас Слукис* (Moscow 1976).



**Smuul, Juhan** | EE | (Juhan Schmuul until 1954, \*18.2.1922 Muhumaa, †13.4.1971 Tallinn, buried in the Forest Cemetery) Poet, prose writer, playwright and columnist. He was a popular and much translated author of the people, writing in a diversity of genres. Having won recognition as an epic poet, he later turned his attention to writing prose about his home and sea journeys and was also widely recognised for his plays. He received the Soviet Estonian Prize (1949, 1950, 1959), the Stalin Prize (1952) and the Lenin Prize for Journalism (1961). Estonia gave out J. Smuul Literary Awards from 1972 to 1989.

Juhan Smuul was recruited into the Red Army in 1941 and served in a work battalion until he was

demobilised in 1944 due to his poor health. He was active in journalism from 1944 to 1947, and later worked as a professional writer. His political career began in 1951. Smuul was the chairman of the ESSR Writer's Union from 1953 to 1971.

Books of poetry: *Karm noorus* (Hard Youth, 1946), *Et õunapuud õitseksid* (So that the Apple-Trees Might Blossom, 1951), *Luuletused. Poeemid* (Poems. Long Poems, 1953), *Mere ja taeva vahel* (Between Sea and Sky, 1959), *Merelaulud. Tormipoeg* (Sea Songs. The Son of the Storm, 1961), *Luuletused ja poeemid* (Poems and Long Poems, 1966); long poems: *Tormi Poeg* (The Son of the Storm, 1947), *Järvesuu poiste brigaad* (The Järvesuu Boys' Team, 1948), *Poeem Stalinile* (A Long Poem to Stalin, 1949), *Mina – kommunistlik noor* (I – a Komsomol, 1953). Short prose: *Kirjad Sõgedate külast* (Letters from the Village of the Benighted, 1955), *Muhulaste imelikud juhtumised juubelilaulupeol* (The Strange Adventures of Muhi Islanders at the Song Festival, 1957), *Muhu monoloogid. Polkovniku lesk* (Muhu Monologues. The Colonel's Widow, 1968), *Jäine raamat* (Antarctica Ahoi!, 1959), *Jaapani meri, detsember* (The Sea of Japan, December, 1963); the children's book *Meremees Murka* (Murka the Seaman, 1958). Plays: *Atlandi ookean* (The Atlantic, 1957), *Lea* (1959), *Kihnu Jõnn ehk Metskapten* (Jõnn of Kihnu Island, or the Wild Captain, 1965), *Polkovniku lesk ehk Arstid ei tea midagi* (The Colonel's Widow, or the Doctors Know Nothing, 1968), *Enne kui saabuvad rebased* (Pingviinide elu) (Before the Foxes Come, or The Life of the Penguins, 1969). Selections: *Hea meremeeste Hoidja* (The Good Keeper of Seamen, 1972) and *Valus valgus* (Painful Light, 1972). The selection of articles *Kui pole lennuilma* (No Weather for Flying, 1963). *Teosed I–VII* (Works I–VII) were published from 1986 to 1990. He also wrote the script for the film *Keskpäevane praam* (The Midday Ferry, 1967) and the libretto for the opera by Gustav Ernesaks, *Tormide rand* (The Shore of Storms).

Besides its politicised journalistic style, Smuul's poetry is valued for its detailed feeling for nature, its illustration of the ties between the sea and coastal people, its realistic system of images, its motifs from newer folklore and its humorous expression. In addition to lyrical poetry, his favourite genre was the long poem, which depicted life and events that had touched him. His earlier attitude, which welcomed social change, was later replaced

by lyrical self-contemplation and self-analysis. Smuul, as a prose writer, developed the tradition of realism, expanding genre limits and breaking conventions. His hybrid prose, with journalistic discussions and autobiographical motifs, contained a humanistic dimension and attracted readers with its captivating stories (of both fact and fantasy), colourful characters and accurate depictions of life, in which the author relied upon subject matter and folklore from his home area. Colourful local humour and genuinely popular use of language are the trademarks of Juhan Smuul. His travel books narrate the everyday life of polar researchers and the contemplative 'Great Grey' by means of interesting types of people and specific circumstances, sometimes lyrically and humorously, and sometimes realistically and journalistically. The epic basis, folksy dialogue and rich characters of Smuul's plays are evidence of a spontaneous creator who does not care much about classical rules of drama. He raises the questions of love and the will to live, and of the real and illusory values of human life, mixing dramatic, lyrical and comical aspects. His prose and plays have repeatedly been produced on the stages of Estonia and abroad. A number of feature and television films have been based on them. | ANDUS.ORG

## Translations

In Bulgarian: ERK

In Czech: *Ledová kniha* (Prague 1961, transl. by Tereza Silbernágllová), *Japonské moře, prosinec* (Prague 1965, transl. by Silbernágllová), *Lea* (Prague 1961, transl. by K. Platovská), *Puňta mořeplavce* (Prague 1965, transl. by Josef Sedlák)

In Dutch: *Naar de Antarktis* (Moscow 1962, Amsterdam 1963, transl. by V. Alekseyev)

In English: *Antarctica Ahoi! The Ice Book* (Moscow 1963, transl. by David Skvirsky); 'DS, ESSI, 'GW, LW, SES

In Esperanto: ESP

In Finnish: *Jäätikkökirja: Antarktinen päiväkirja* (Moscow 1964, 1981, transl. by Roy Shirokov); ELN

In German: *Das Eisbuch: Eine Reise in die Antarktis* (Berlin 1962, 1963, transl. by Felix Loesch), *Der Wilde Kapitän* (Berlin 1967, transl. by Juhan Elperin and K. Eidan), *Die Witwe und andere komische Monologe* (Berlin 1972, transl. by Alexander Baer)

In Hungarian: *Déli jégmezőkön* (Budapest 1961, transl. by Radó György), *A Japán – tengeren* (Budapest 1967, transl. by Gábor Bereczki), *Az ezredes özvegye* (Budapest 1967, transl. by Elli Nikodémusz); DLS, EH, EK, ESNO, VS

In Latvian: *Vēstules no Nolādēto ciema* (Riga 1956, transl. by Jānis Žīgurs), *Dzeja* (Riga 1959, transl. by Laimonis Kamara), *Ledus Grāmata* (Riga 1961, transl. by Žīgurs), *Lea* (Riga 1962, transl. by Tamara Vilsons), *Japāņu jūra, decembris* (Riga 1967, transl. by Žīgurs), *Monologi* (Riga 1978, transl. by Žīgurs); 'PTD



In Lithuanian: *Laiškai iš Tamsuolių kaimo* (Vilnius 1956, transl. by Vytautas Bložė), *Ledinė knyga* (Vilnius 1962, 1980, transl. by K. Urbanavičius), *Japonų jūra, gruodis* (Vilnius 1965, transl. by Domas Lukšys), *Murzius jūreivis* (Vilnius 1963, transl. by Eduardas Astramskas); CK

In Polish: *Morze Japońskie – grudzień* (Warsaw 1965, transl. by Irena Piotrowska)

In Russian: *Избранное* (1950, transl. by Vsevolod Azarov), *Эстонская поэма* (1950, transl. by Pavel Antokolskiy), *Стихотворения; Поэмы* (Moscow 1951, 1952, Tallinn 1953), *Я – комсомолец* (1955, Moscow 1956, transl. by Liidia Toom), *Письма из деревни Сыгедате* (1956, Moscow 1957, transl. by Juhan Smuul), *Ледовая книга* (Moscow 1959, 1961, 1962, 1963, 1967, 1968, 1972, 1974, 1987, Tallinn 1976, 1977, 1981, 1988, Odessa 1980, 1981, 1982, Leningrad 1982, transl. by Toom), *Удивительные приключения мужиц на празднике песни* (1959, Moscow 1961, 1969, 1972, transl. by Toom), *Мурка-моряк* (Moscow 1961, 1966, 1967, 1976, Tallinn 1986, transl. by Toom), *Морские песни* (Moscow 1963, transl. by Toom, A. Golemb, Efim Etkind, Valentin Rushkis, and Y. Gordiyenko), *Японское море, декабрь* (Moscow 1964, 1967, 1982, Tallinn 1988, transl. by Toom), *Иынь с острова Кихну – дикий капитан* (Moscow 1965, 1974, transl. by Toom), *Монологи* (Moscow 1969, 1972, 1982, transl. by Toom), *Вдова полковника или Врачи ничего не знают* (Moscow 1966, 1968, 1969, 1972, 1974, transl. by Toom), *Полуденный паром* (1969, 1972, transl. by Toom), *Пьесы* (Moscow 1974, 1975), *Вечер с Некрасовым* (1977, transl. by Rushkis), *Десять стихотворений* (1982, comp. by A. Tamm), *Добрый Заступник моряков* (1982, 1984, 1985, transl. by Toom and Ivan Kononov), *Проза* (Moscow 1985), *Автобиография* (1982); AEP, AEPa, AEstP, EN, ESN, HK, PESt, RO, VR

In Serbo-Croat: *Usred leda* (Sarajevo 1964, transl. by S. Parezanović)

In Slovak: *Ladová kniha* (Bratislava 1978, transl. by Ružena Dúbravová), *Dobrodružstvo v Japonskom mori* (Bratislava 1964, transl. by Hana Lerchová)

In Swedish: *Antarktisk dagbok* (Moscow 1965, Stockholm 1966, transl. by Bert Gunnarsson)

Other translations *Meremees Murka* in Azerbaijani (1963), Moldavian (1963), Bulgarian (1974), Belarusian (1979) and Tajik (1979); *Jäine raamat* in Ukrainian (1961, 1970, 1972), Moldavian (1961), Romanian (1961, 1962), Bulgarian (1962), Turkmen (1964), Japanese (1964), Georgian (1965), Mongolian (1966), Kyrgyz (1967, 1977), Uzbek (1968), Tajik (1971), Kazakh (1977) and Arabic (1988); *Jaapani meri, detsember* in Romanian (1965), Ukrainian (1966), and Bulgarian (1971); *Muhu monoloogid* in Bulgarian (1980).

## Criticism

Hellar Grabbi, [Reviews of *Hea meremeeste hoidja* and *Valus valgus*], BA, vol 47, no 2, 1973, pp 591–592; Anneli Saro, 'The epic theatre of Juhan Smuul: A censor's report', in: Eva Eglāja-Kristone and Benedikts Kalnačs (eds.), *Back to Baltic Memory: Lost and Found in Literature 1940–1968* (Riga 2008), pp 129–151; Benedikts Kalnačs, 'Baltic drama during the "thaw"', in: Ibid., pp 152–169; Birutė Masionienė, *Iš Kalevo šalies* (Kaunas 1990), pp 74–89; Юрий Суровцев, *Юхан Смуул: Очерк творчества* (Moscow 1971).



**Sodums, Dzintars** | LV | (\*13.5.1922 Riga, †18.5.2008 Riga) Writer. A merciless, sarcastic revealer of a period and characters.

Sodums studied philology at the University of Latvia. At the end of World War II he emigrated to Sweden, where he worked as a typesetter and proofreader. He later moved to the US and returned to Latvia in 2006.

At the outset of his literary career he wrote a radio play for children *Zaķu gans* (Rabbit Shepherd, 1943). The works included in the poetry collection *Trīs autori* (Three Authors, 1950, together with Velta Sņikere and Ojārs Jēgens) are a revelation of the tragedy of his generation with no illusions. It is a depiction of the age and the reality of emigration which is full of life, although sarcastic. He wrote the novels *Taisām tiltu pār plašu jūru* (Building a Bridge across the Broad Sea, 1957), *Lāčplēsis trimdā un varoņu konference* (*Lāčplēsis in Exile and the Heroes Conference*, partly in 1960; 1990), *Savai valstij audzināts* (Raised for One's Country, 1993), and *Jauni trimdā* (Young in Exile, 1997), in which he depicted life in Latvia in the 1920s and 1930s and in exile after World War II with no illusions or idealisations. Sodums' Collected Works with extensive commentary and biographical notes have been published in Riga in seven volumes (2001–2008). This edition also includes previously unpublished works: two novels, *Blēžu romāns 1943–1944* (The Swindler's Novel, 1943–1944) and *Viņpuse 1963–2006* (Over There 1963–2006, 2008), and poetry. The translation of James Joyce's *Ulysses* (1960) with its innovative vocabulary and style is significant in the development of Latvian prose. He has also translated the works of other authors. Sodums has written literary essays. | ANITA ROŽKALNE

## Translations

In Lithuanian: *Literatūros lankai*, no 3, 1953 (transl. by Henrikas Nagys)  
In Swedish: NROV



**Soomets, Triin** | EE | (\*2.3.1969 Tallinn) Innovative and mysterious Estonian poet in the 1990s and at the beginning of the 21st century, she has created a new gender-specific quality in her poetry; winner of the annual Juhan Liiv Poetry Prize (2000).

Soomets graduated from the University of Tartu as an Estonian philologist in 1994. Since 1987 she has worked for different newspapers as a corrector and editor.

Her collections of poems: *Sinine linn* (The Blue City, 1990), *Randmes unejalu* (A Thirst for the Dream in the Wrist, 1994), *Janu masinas* (A Thirst in the Machine, 1994), *Pidurdusjalg* (Skid Mark, 1999), *Soon: Luuletusi 1989–1999* (Vein: Poems 1989–1999, 2000), *Kaardipakk* (Pack of Cards, 2001, with Asko Künnap, Jürgen Rooste, Karl-Martin Sinijärv and Elo Viiding), *Leping nr 2: Luuletusi 2000–2003* (Covenant no 2: Poems 2000–2003, 2004), *Toormaterjal* (Raw Material, 2004), *Kaamosse kiuste* (In Spite of Kaamos, 2004), *Väljas* (Outside, 2006), *Kaardipakk Kaks* (Pack of Cards 2, 2006, with Künnap, Rooste, Sinijärv and Viiding).

The style of Soomets' poems connects modernist tradition and language with strong and intensive motifs such as the body, violence, metals, blood, machine, roses, etc. All these symbols mark traditional clichés and create relationships between different worlds where those clichés belong. The quotations and allusions to different cultural traditions are connected with individual style and induce narcissistic and erotic tensions. 'Dramatic play' and 'theatricality' are important words in characterising her poetry. The poet's poetic 'ego' takes different (women's) roles and moves also in different worlds: she may be a romantic heroine, a bisexual, a masochist, a victim, a tyrannical lover, etc. The erotic and dramatic situations vary with lyrical turns, and monologue alternates with dialogue: the 'other' always exists in her poetry. The

surface structure seems carnivalesque in her texts, and at the same time cultural symbols and a body filled with desire are conflicted in the deep structure of texts and create the mystery of her poetry. |

ANNELI MIHKELEV

#### Translations

In Dutch: WW

In English: OWH, SC, TVA, VN; *ELM*, 2000, no 11 (transl. by Jüri Talvet and Harvey L. Hix)

In Finnish: AKR

In Galician: VN

In Swedish: KVT

#### Criticism

Rutt Hinrikus and Janika Kronberg, [Review of 'Vein'], *ELM*, no 12, 2001, p 44; Kronberg, 'Wahrheit als plötzliches Verstummen: Zur Dichtung von Triin Soomets', *Estonia*, 2001, no 2, pp 28–31.



**Sööt, Karl Eduard** | EE | (\*26.12.1862 Lohkva, near Tartu, †1.9.1950 Tartu) Romantic and also post-romantic poet of the era of critical realism, also widely known as a bookshop owner and cultural activist.

Karl Eduard Sööt studied in Tartu at the German Seminary and at the County School (1878–1881), worked from 1886 until 1893 at the journal *Olevik*, and in 1895 founded a publishing company, a printing office and a bookshop. At the beginning of World War I he sold all of his offices and worked after the war again as a journalist for *Postimees* (1920–1923), before becoming a freelance writer.

Collections of poems: *Aasa õied I–II* (Meadow Blossoms, 1890–1891), *Rõõm ja mure* (Joy and Sorrow, 1894), *Saatust* (Destiny, 1899), *Mälestused ja lootused* (Memories and Hopes, 1903), *Kodu* (Home, 1921), and *Kuusirbi õsu* (Sheaves Cut by the Sickle of the Moon, 1937); volumes of his collected poetry include *Aastate kajastus: Luuletused 1883–1924* (The Echo of the Years, 1925), and *Kogutud luuletused* (Collected Poems, 1942).



Sõöt started with romantic and sensitive verse in the period immediately following the National Awakening. He raised romantic verse to a higher level of intimate and emotional poetry by combining it with realistic elements. He became one of the most popular poets of his time and many of his poems were set to music. His later collections of verse also include patriotic and children's poetry. As a translator, he brought the poems of Heinrich Heine and Sándor Petőfi to the Estonian reader. His numerous cultural activities made him an important figure in the Estonian cultural life of that time. | CORNELIUS HASSELBLATT

#### Translations

In English: EPI

In Esperanto: EAI

In German: EG, ELY

In Latvian: *Dzejoļi bērniem* (Riga 1957, transl. by Laimonis Kamara)

In Russian: AEP, AEStP, EP19, PESt

Sõöt's poetry has also been translated into French, German, Hungarian, Italian, Lithuanian, Swedish, Armenian, Russian, Serbo-Croat. These translations all appeared in journals and anthologies, most of the numerous German translations in local German newspapers such as *Düna-Zeitung* and *St Petersburg Herold* between 1890 and 1906.

#### Criticism

Andres Ehin, 'Naturen i den estniska poesin', *Ariel*, 2001, no 4/5, pp 25–51.



**Sruoga, Balys** | LT | (\*2.2.1896 Baibokai, Biržai region, †16.10.1947 Vilnius) Poet, playwright, literary critic, translator and publicist. Sruoga was a reformer of Lithuanian poetry of the early 20th century, who opened the way to the search for spontaneous expression and musical playfulness. He was also the best-educated theatre critic, highly erudite and with an encyclopaedic knowledge of the arts; a creator of poetic drama who influenced the entire development of Lithuanian drama, and the initiator of the tradition of existential irony and the absurd, whose work about a concentration

camp, *Dievy miškas*, stands out in European memoir writing.

In 1914, Sruoga enrolled in the Forestry Institute in St Petersburg, in 1915–1918 he studied at the universities of Moscow and St Petersburg, socialised with Russian symbolists, and embodied the image of the modern artist through his extravagant posture and clothes. In 1921–1924 he studied Slavonic studies at Munich University, and, having defended his thesis in Lithuanian folklore studies, *Dainų poetikos etiudai* (Sketches in Song Poetics; the extract was published in 1924 in Memel: *Auszug aus der Arbeit: Die Darstellung im litauischen Volksliede*), was conferred the degree of doctor of philosophy. In 1924–1940 he taught at Kaunas University, and later – at Vilnius University; he chaired seminars in Slavonic and theatre studies, and was a professor. In 1943–1945, Sruoga was imprisoned in Stutthof concentration camp. On his return to Lithuania, he worked at the university until his death.

Sruoga wrote the dramas *Milžino paunksmė* (The Shadow of the Giant, 1932), *Apyaušrio dalia* (The Destiny of the Dawn, published in 1945), *Pavasario giesmė* (The Hymn of Spring, 1945) and others, published several poetry collections, and left the manuscript of his memoir *Dievy miškas* (Forest of the Gods, 1957; in 2005, a film with the same title was produced by the director Algimantas Puipa). Six volumes of selected works were published in 1957, and the publication of 17 volumes began in 1996.

Sruoga started his creative path as a poet who integrated images of the folk song and romantic literature into an individual poetic system, and who preferred personal self-expression to social goals. The poetic language of the Russian symbolists had a decisive impact on him, yet in his work the characteristic images of the symbolist lyric did not turn into signs of permanent meanings or philosophical categories, but resonated the change of emotional states. In the collection *Saulė ir smiltys* (The Sun and the Sands, 1920), the poet conveys the impression of a moment, creates a logically inconsistent associative image, and plays with a separate phrase and the musical opportunities of language. The second book, *Dievy takais* (Along the Paths of the Gods, 1923), could be considered both a lyrical poem and a cycle of verses: a love story is conveyed by breaking it up into separate moments. The principle of musical improvisation is strong in the book. Bold parallels of different

images bring Sruoga's poetry close to expressionist stylistics, and this is most pronounced in the small poem *Miestas* (The City, 1922), written in Munich. Sruoga did not associate his work with any literary trend, and called himself a neo-romantic. He returned to poetry late in life, having written a lyrical cycle of love poems entitled *Giesmės Viešnelei Žydriajai* (Hymns to the Light Blue Guest, 1946), in which the poetics of symbolism is fused with dramatic personal experience. In Lithuanian poetry, he legitimised the changing stream of consciousness based on recurrent melodic structures.

Sruoga wrote works on literature (*Rusų literatūros istorija* [A History of Russian Literature, 1–2, 1931, 1933]) and theatre studies (*Lietuvių teatras Peterburge* [Lithuanian Theatre in St Petersburg, 1930]), and was an active reviewer defending the renewal of art. Sruoga was an adventurous art critic, who, in his efforts to get cultural life moving, used to write articles under various pseudonyms, sometimes attacking himself. He demanded professionalism and Western standards, and came into conflict with people in Lithuanian theatre. He translated poetry by Baudelaire, Verlaine, Heine and Noval, also by the Russian symbolists, and 'The Tale about Prince Igor' (published in 1952). He compiled a book of translations that remains unpublished.

The most important and the richest part of Sruoga's creative legacy is his dramaturgy. He created a canon for poetic drama, which later laid the foundations for Juozas Grušas' and Justinas Marcinkevičius' historical dramas. Poetry is not restricted by external features alone (heroic verse, abundant monologues, metaphors), but is an expression of the modern theatrical aspect (montage composition, the polyphony of plot lines, a dynamic flow of moods).

The first distinct drama embodying the concept of poetic theatre was *Milžino paunksmė* (1932), written for a competition announced on the occasion of the 500th anniversary of the death of Grand Duke Vytautas, and rejected by the jury. The innovative solution was that Vytautas himself does not appear in the drama: the main hero is Jogaila, whose relation with Vytautas is expressed in the title of the drama. In many respects, Jogaila appears as an anti-heroic hero who realises his human limits, 'a king who lives at his wife's home' and wishes for peace and quiet. Not changes in historical circumstances, but the drama of the

human's inner world at times of epic turning points is at the centre of Sruoga's poetic drama. Historical themes, authentic events and characters dominate his other dramas: *Kazimieras Sapiiega* (1938–1941, published 1947), *Baisioji naktis* (The Terrible Night, 1935) and *Apyaušrio dalia*, written in 1941 for the festival of Lithuanian culture in Moscow. Historical material turns into an expressive spectacle of hopping rhythm that echoes the poetics of Shakespeare's historical chronicles and the improvisational manner of 1920–1925 in the Vilkolakis satirical Lithuanian theatre that was so close to Sruoga. Realising that history is not subordinate to them, the heroes of the dramas constantly retreat from the historical situation to take a look at themselves. The most beautiful qualities, striving towards freedom and love, a poetic perception of the world, the ability to sacrifice oneself, are interpreted as the indestructible essence of the individual that defies explanation by historical circumstances. In Stutthof concentration camp Sruoga wrote the romantic drama *Pavasario giesmė*, in which the characters' poetic monologues about the meaning of life interrelate like individual parts of one musical work. The characters' feelings are duplicated by parallels of nature, just as in a lyrical poem.

An excellent comedy writer, Sruoga wrote his funniest comedies, *Uošvė* (The Mother-in-Law), *Dobilėlis penkialapis* (A Five-Leaf Clover), *Prančiūko marškinėliai* (Prančiūkas' Shirt, all published in 1957), in the concentration camp. His most significant prose work is the book of beltristic memoirs *Dievų miškas*, written upon his return from Stutthof. The author does not speak directly about his experiences: atrocious everyday life in the camp is revealed through a broad scale of humour (from gentle irony to the grotesque and sarcasm) and through a play with linguistic ambiguities (at the beginning of the book the camp is introduced as a resort, while German culture is presented as one that changes from Baroque to a barrack). The work contains cultural and philosophical reflections; it conveys persuasively the crises of civilisation, the sensation of the meaninglessness of life and death that was characteristic of Western European literature after World War II. The life in the concentration camp in the shadow of the crematorium chimney is perceived as an act of global degradation contradicting all values; the narrator is left with irony mocking the victim's



self-pity, and high ideals inherited from the 'burnt theatre' of humanitarian Europe. It is a very peculiar tragicomedy in prose, unveiling from inside the process of dehumanisation that was carried out by totalitarian systems. The feeling of the collapse of civilisation and the author's stoic posture brings *Dievų miškas* close to Western existential literature. In the year when it was written, the book was seen as 'a cynical mocking of the victims of the German invaders,' and published as late as 1957. Presumably, if the book had been published sooner, it would have won broad international acclaim.

A motion film based on *Dievų miškas* was made in 2005 (directed by Algimantas Puipa). One of the characters in the film is Sruoga, not only as a prisoner, but also as a writer, the publishing of whose memoirs was forbidden by the Soviet authorities. The writer's colourful portrait and various moments in his life are depicted in Kostas Ostauskas' chronicle-drama *Balys iš Baibokų* (Balys from Baibokai, 2001–2002, in: *Užgavėnių kaukės*, [Shrove Tuesday Masks, 2006], composed of actual texts by Sruoga and his contemporaries. | LORETA MAČIANSKAITĖ

## Translations

- In Belarusian: LSP(1)
- In Bulgarian: *Гората на Бозовите* (Plovdiv 1979, transl. by Ivan Troyansky)
- In Czech: *Les bohů* (Prague 1980, transl. by Vojtěch Gaja, introd. by Radegast Parolek)
- In Dutch: ESHGH
- In English: *Forest of the Gods* (Vilnius 1996, 2005, transl. by by Aušrinė Byla); AL, FN, GA; *Lituanus*, vol 6, no 4, 1960 (transl. by Rasa Gustaitis)
- In Esperanto: ELP
- In Estonian: *Jumalate mets* (Tallinn 1976, transl. by Valvi Strikaitienė)
- In French: *La forêt des Dieux* (Moscow 1967, transl. from Russian by Antoinette Mazzi); 7PL
- In German: *Der Wald der Götter* (Langenthal 2007, transl. by Markus Roduner); ALD, LPAZI
- In Hungarian: LK
- In Latvian: *Dievu mežs* (Riga 1968, transl. by Harijs Galiņš); LLS
- In Polish: *Las bogów* (Gdynia 1965, ed. by Alina Walczak); APL, TGMJC; *Kurier Polski*, 17.8.1973 (transl. by S. Majewski)
- In Russian: *Лес богов* (Vilnius 1958, 1974, 1981, 1982; Moscow 1967, transl. by Fedor Shuravin and Grigory Kanovich), *В тени исполина: Драммы* (Vilnius 1968, transl. by V. Kornilov, V. Levik, afterword by J. Lankutis); ALSP, LP20; in: Константин Бальмонт, *Золотая россыпь* (Moscow 1990)
- In Serbian: ALP20
- In Spanish: *El Bosque de los Dioses* (Buenos Aires 2008, transl. by Akvilė Galvosaitė and Bautista Serigós)

## Criticism

Jurgis Blekaitis, 'Balys Sruoga and the Lithuanian Theater', *Lituanus*, vol 6, no 4, 1960, pp 108–112; Vytautas Kubilius, 'A Classic of Modern Literature', *Vilnius*, Summer 1995, pp 25–30; Violeta Davoliūtė, [Review of *Forest of the Gods*], *Lituanus*, vol 44, no 3, 1998, pp 73–75; Alfred Senn, *Heines 'Nordsee' in litauischer Übersetzung und Bemerkungen zu Balis Sruoga Dichtersprache* (Wiesbaden 1963); Vytautas Kubilius, *Literatur in Freiheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 24–31, 111–114; Algis Samulionis, *Balys Sruoga* (Vilnius 1986).



**Stanevičius, Simonas** | LT | (\*26.10.1799 Kanopėnai, Raseiniai region, †10.3.1848 Stemplė, Šilutė region) Poet, folklore and mythology researcher.

Stanevičius was born into a family of small landowners. He graduated from Vilnius University in 1826 and did various literary and cultural work.

Along with the fables of Kristijonas Donelaitis, he published his ode *Šlovė Žemaičių* (The Glory of the Samogitians) and six fables, *Šešios pasakos* (Six Fables, 1829), compiled and published collections of folk songs and their melodies *Dainos Žemaičių* (Samogitian Songs, 1829), *Pažymės žemaitiškos gaidos* (Famous Samogitian Notes, 1833), and reprinted works of old Lithuanian writing still topical in his time (fragments of and the foreword to Mikalojus Daukša's *Postilės* that raised the importance of the native language, an anonymous grammar of Lithuanian of 1737; 1823). He wrote, in Polish, a critical explanation of Lithuanian mythology (*Wyjaśnienie mitologii litewskiej*). Following Mickiewicz' *Oda do młodości* (Ode to Youth), he wrote his *Šlovė Žemaičių*, in which he manifested, in a romantic manner, the Lithuanian National Revival of the early 19th century and the resolution of the younger generation to work in the name of the nation's future and culture. In his fables, Stanevičius used motifs from Aesop's fables

and folklore themes; some of them have original plots. The first ones, *Lapē ir juodvarnis* (The Fox and the Raven), *Lapē ir žāšys* (A Fox and Geese), *Žmogus ir levas* (The Man and the Lion), *Erelis karalius paukščių* (The Eagle, the King of Birds), aim at condemning people's moral vices, while others echo urgent problems in the life of Lithuania at the time. The problem of the unity of Lithuania is raised, a protest against the oppression of the nation voiced (*Arklys ir meška* [A Horse and a Bear]), and the meaning of a peasant's social freedom and his free labour are glorified (*Aitvarai* [The Brownies]). There is no moral in his fables. The author merges harmoniously epic and dramatic narrative, and makes use of lines of different metres. The dialogues are lively, the style concise and precise, and the language is beautiful, well formed and close to popular speech. | VYTAUTAS VANAGAS

### Translations

In English: AL, GO  
In Esperanto: ELP  
In German: LPAZJ  
In Hungarian: LK  
In Polish: APL, TGMLC  
In Russian: LP19

### Criticism

Jurgis Lebedys, *Simonas Stanevičius* (Vilnius 1955).



## Stenders, Gothards Frīdrihs | LV |

(German Gotthard Friedrich Stender, \*27.8.1714

Laši rectory in Upper Kurzeme, †17.5.1796

Sunākste, buried in the Sunākste Cemetery)

Baltic German writer and linguist, he popularized science and established Latvian secular literature traditions.

Stender studied philosophy and theology at Jena and Halle Universities 1736–1739. He subsequently worked as a private tutor and teacher at German schools in a number of locations in Latvia (1740–1744), and was the Lutheran pastor at Linde-

Birzgale (1744–1753) and Žeime (Lithuania, 1753–1759) parishes. During 1759–1765, Stenders performed scientific work in Germany and returned to Kurzeme in 1766. In 1766–1796 he was assistant pastor, later pastor and parish dean at Sēlpils and Sunākste.

Stenders published the following books: *Jaukas pasakas in stāsti* (Nice Fairytales and Stories, 1766), *Pasakas un stāsti* (Fairytales and Stories, 1789), which include localised ancient fables, German humorous sketches and ordinary fairy tales; books of poems: *Jaunas zīņes* (New Songs, 1774), *Zīņu lustes* (The Joy of Songs, I 1783, II 1789), of freely translated and localised poems of German classical and sentimental poets, as well as Stenders' own work. He attempted to combine a certain order in life, established by rationalism, including class order (Germans a higher class, Latvians lower) with the idea of the Enlightenment that peasants should be educated. In a short time Stenders became very popular among Latvian readers with his simple, didactic stories, fairy tales and poems. Some of his work even became folklorised. In later years the attitude towards Stenders varied, from admiration to complete denial, emphasizing the overdone preaching of class differences in his work, which hindered the growth of national self-awareness among Latvian readers.

Stenders' work in the field of linguistics is noteworthy. He wrote *Neue vollständige lettische Grammatik*, 1761, *Lettische Grammatik*, 1783, and *Lettisches Lexikon*, I–II, 1789, drawing attention to grammar, vocabulary, the versification of Latvian poetry and Latvian mythology.

In terms of popularizing the scientific achievements of his time, of greatest significance is Stenders' extensive text in Latvian, *Augstas gudribas grāmata no pasaules un dabas* (The Book of High Wisdom of the World and Nature, 1774), in which he draws attention not only to the latest achievements in geography and other sciences, but also establishes Latvian scientific terminology. Stenders ended the period of classicism and began sentimental literature. | JANINA KURSĪTE

### Criticism

Māra Grudule, 'The Role of Nature in Baltic Literature During the Second Half of the Eighteenth Century', in: Anneli Mihkelev and Benedikts Kalnačs (eds.), *We Have Something in Common: The Baltic Memory* (Tallinn 2007), pp 87–98; Kārlis Kundziņš, 'Gotthard Friedrich Stender: Ein Verteidiger der christlichen Wahrheit im Zeitalter der Aufklärung',



*Mitteilungen und Nachrichten für die evangelische Kirche in Russland*, vol 40 (Riga 1884), pp 89–108; 'Stammfolge Stender / Braunschweig, Kurland', in: Isabella von Pantzer (ed.), *Baltische Ahnen- und Stammtafeln*, vol 39 (Köln 1997), pp 35–82; Zigrīda Fride, 'Gotthard Friedrich Stenders literatur-, sprach- und kulturpolitisches Wirken im Lettland', in: Michael Schwidtal and Armands Gūtmanis (eds.), *Das Baltikum im Spiegel der deutschen Literatur. Carl Gustav Jochmann und Garlieb Merkel* (Heidelberg 2001), pp 217–225; Piers Stender, 'Die Rolle des duetschen Pastors Gotthard Friedrich Stender und seiner Nachfahren bei der Entwicklung der lettischen Sprache und Literatur', in: Claus von Aderkas (ed.), *300 Jahre lettische Bibelübersetzung durch Ernst Glück und ihr Einfluß auf die lettische Kulturgeschichte* (Lüneburg 2001), pp 49–85; Wolfgang P. Schmid, 'Gotthard Friedrich Stender (1714–1796) und die Entwicklung der lettischen Schriftsprache', in: Klaus Gaber and Martin Klöcker (eds.), *Kulturgeschichte der baltischen Länder in der Frühen Neuzeit: Mit einem Ausblick in die Moderne* (Tübingen 2003), pp 219–229; Kęstutis Nastopka, 'Donelaitis ir latvių literatūra', in: *Literatūra ir kalba*, vol 7 (Vilnius 1965), pp 235–237.



**Strazdas, Antanas** | LT | (\*9.3.1760 Astravas, now Margėnai, Rokiškis region, †23.4.1833 Kamajai, Rokiškis region) A poet, the father of Lithuanian lyrical poetry who wrote in Lithuanian and Polish.

Strazdas was born into a family of serfs. In 1789 he graduated from Varniai seminary, and worked as a priest in parishes in eastern Lithuania. He often did not have official duties, and moved between parishes. He came into conflict with the heads of the Church, and was eventually defrocked.

Strazdas published the poetry collection *Giesmės svietiškos ir šventos* (Secular and Holy Songs, 1814) and, in Polish, *Kant na pochwałę miasta Rygi* (Ode to Riga, 1824). Not all of his works have survived. Many of them spread by word of mouth, and became part of folklore.

The ideas, genre and stylistic canons of Enlightenment literature, as well as the poetics of Lithuanian folklore, influenced his creative work. Strazdas wrote idylls and elegies, as well as works in a lyri-

cal mood and melodious rhythms that are close to the spirit of folk poetry. In them, he regretted the infelicity of his own life and that of others ('Giesmė apie siraitas' [A Song About Orphans], 'Ei, Dieve Dievulaitis' [Oh God, Dear God]), encouraged people to maintain concord and peace ('Gegužėlė' [The Cuckoo]), raised the ethical and economic meaning of a peasant's labour ('Strazdas' [The Thrush]), and poeticised nature as a source of enrichment of the individual's inner world ('Aušra' [The Dawn]); he also wrote humorous verse. Strazdas is the author of one of the most outstanding works in Lithuanian religious hymnology, the hymn before Mass 'Pulkim ant kelių' ('Let's Fall to Our Knees'), in which the metaphysical and earthly desires of a Christian are expressed in a suggestive manner, and which has been sung in the churches of central Lithuania since the 19th century. |

VYTAUTAS VANAGAS

#### Translations

In English: AL, GO

In Esperanto: ELP

In German: LL, LPÄJZ

In Hungarian: LK

In Polish: APL, TGMLC

In Russian: *Запеваю не для славы* (Vilnius 1955, \*1965, ed. by A. Bezymiansky, introd. by J. Šimkus); LP19

#### Criticism

Vytautas Vanagas, *Antanas Strazdas* (Vilnius 1968).



**Strēlerte, Veronika** | LV | (Rudīte Strēlerte, married names Švābe, Johansone; \*12.10.1912 Dobeļe, Zemgale, †6.5.1995 Stockholm, Sweden, buried in the Dobeļe Cemetery) Poet. She received the award of the Culture Fund both in Latvia (1937, 1997) and in exile (1946). She also received other awards in exile.

Strēlerte was a graduate of the Department of Romance Languages at the Faculty of Philology, University of Latvia (1941). During the war she worked

for newspapers. On 8 May 1945, Strēlerte emigrated to Sweden, where she first worked at odd jobs, then as proofreader at the Daugava publishing house, and translator for the Transmaritim company. She lectured on Latvian literature and language at the University of Stockholm.

Her poems have been published since 1935. Collections of poems: *Vienkārši vārdi* (Plain Words, 1937), *Lietus lāse* (Rain Drop, 1940), *Mēness upe* (The Moon River, 1945), *Gaismas tuksneši* (The Deserts of Light, 1951), *Žēlastības gadi* (Years of Grace, 1961), *Pusvārdā* (Quick Witted, 1982); selections: *Sudraba ūdeņi* (Silver Waters, 1949), *Mans laiks* (My Time, Riga 1992). The ballad *Bruņķu kalps* (The Knight) was published separately (1953). Strēlerte edited an anthology of the latest Latvian poetry *Likteņi* (Destinies), a selection of Latvian folk songs *Māras laiva* (Māra's boat, 1946), a selection of Latvian love poetry *Paradīzes meklētāji* (The Seekers of Paradise, 1946). Her stories, essays, reviews of literature and cultural and philosophical articles have been published in the press. Strēlerte translated from Italian (Cellini, Petrarca), French (Voltaire, Gide, Flaubert, Mauriac, Baudelaire) and German (E.T.A. Hoffmann's *Lebensansichten des Katers Murr* [*Runča Mura dzīves uzskati*, 1942], J.W. Goethe) and other authors. The publication of Strēlerte's collected works has started in 2008.

Strēlerte's poetry is closely linked with her own and the Latvian people's fate. Her first two collections of poetry were published during the first years of the Republic of Latvia. They are characterized by fine poetic culture (school of classic Romance poetry), plain expression without many metaphors, a broad use of stylistic means, and a variety of canonical verse forms. Reflections on the beauty and brevity of life, fatality and man's stoicism, the moment, and eternity dominate her poetry. Strēlerte has a fine sense of humour, which she retains in all the collections. Poems written during the Nazi occupation and the first months of exile are compiled in the collection *Moon River*, her first collection of poems published in exile. The tragic experiences of war exacerbate existential questions (on her own and the nation's place in the world, the meaning of life in a strange land), and her national patriotic poems and love poems are very forceful. In other collections, the poetess sees the present time and human life in the light of eternal values, God's law

and love. This helps to separate the shallow, accidental, short-lived (husks) from the truly valuable (grain). A lot of thought is given to the metaphysical questions of life and death. The forced leaving of her country is a trauma of the soul which does not heal, provoking Strēlerte's cool, lonely, apparently alienated poems. Her last collection of poems expresses bluntly her most painful realization that there will be no returning home, that a strange land will be her last place of rest and thus, through her personal feelings, she expresses the tragedy of exile. In her last collections her language becomes even more plain and there is a transition to free verse and form. | IEVA E. KALNIŅA

### Translations

In Bulgarian: ACL

In English: *A Century of Latvian Poetry* (London 1957, transl. by W.K. Matthews)

In German: LLy

In Norwegian: *Uten svaner, uten sne* (1986, transl. by O. Abrahamson and J. Kronbergs)

In Swedish: *Under höga träd* (1981, transl. by Pāvils Johansons, Juris Kronbergs and Veronika Strēlerte)

### Criticism

*Veronika Strēlerte* (Stockholm 1982); Eric S. Alexandersson, 'Lettland mitt ibland oss', *Göteborgs-Posten*, 5.5.1981.



**Strielkūnas, Jonas** | LT | (\*16.3.1939 Putauskai, Panevėžys region) The poet who probably most distinctly embodies the tradition of rural and romantic lyricism. A laureate of the Lithuanian National Prize (1996) and other literary awards.

Strielkūnas went to secondary school in Vabalninkas. He has worked in the editorial offices of regional newspapers, and, since 1967, with intervals, in the editorial office of the weekly *Literatūra ir menas* (Literature and Art).

He has published the poetry collections *Raudoni šermukšniai* (Red Rowans, 1966), *Vėjas rugiuos*



(A Wind in the Wheat, 1971), *Varpo kėlimas* (The Raising of the Bell, 1978), *Po tylinčiom žvaigždėm* (Under the Silent Stars, 1982), *Lapkričio medis* (The November Tree, 1985), *Pirmoji meilės knyga* (The First Book of Love, 1990), *Tamsūs buvo žiedai* (Dark Were the Blossoms, 1990), *Trečias brolis* (The Third Brother, 1993), *Žirgo maudymas* (The Bathing of a Horse, 1995), *Tamsos varpai, šviesos varpai* (Bells of Darkness, Bells of Light, 1998), *Einu namo* (I am Going Home, 1999), *Naktiniai sodai* (The Night Gardens, 2002) and *Ligi dvyliktos* (Until Twelve, 2003). His selected poems (*Rinktinė*) were published in 1986, and another selection, *Praėjęs amžius* (The Last Century), in 2001. Strielkūnas has translated Russian poetry (Nekrasov, Tutchet, Fett, Akhmatova) and that of other nations.

Strielkūnas wrote most of his poems in traditional quatrains. The situation of bidding farewell to rural culture and his own home determines the romantic intonations of the elegies and ballads, yet the melody of the verse does not negate the rational spring of thought. Frequent fragments of plots of tales, legends and fairy tales in the poems written during Soviet times helped him to convey the dramatic aspect of the history of Lithuania, and to create a poetic perpetuation of the relation between the individual and his motherland. Starting with the collection *Po tylinčiom žvaigždėm*, the feeling of living in the present grows stronger. The poems become more epic and mundane, ironic and sarcastic intonations gain special prominence, and the desire to live paradoxically intertwines with a feeling of the human's almost fatal damnation, the meaninglessness of life and the absurd. | DONATA MITAITĖ

### Translations

In Croatian: *Forum*, 2000, no 1/3 (transl. by Mirjana Bračko)

In Belarusian: LPA

In Bulgarian: ASLP

In English: AL

In English: *PDR* 2002 (transl. by Kerry Shawn and Edgaras Platelis)

In German: LPAZI

In Hungarian: LK

In Italian: MPLSN(1), RCO

In Polish: SM

In Russian: *Долгое утро* (Moscow 1982, transl. by Georgy Yefremov); *ALSP*; *Вильнюс*, 1993, no 1 (transl. by Yefremov), 1996, no 1 (transl. by Mikhail Dvinsky) and no 168, 2004 (transl. by Yefremov), *DN*, 2000, no 4 (transl. by Yefremov)

In Ukrainian: KhN, LRP

His poetry have also been translated into Persian (by Ehteram Sadat Tavakoli).

### Criticism

Romas Daugirdas, 'New and Old', *VilniusR*, no 15, 2004, pp 78–79; Viktorija Daujotytė, *Gyvenimas prie turgaus* (Vilnius 2008); Надія Непорожня, 'Леся Українка і Йонас Стрелкунас', *Наше слово* [Warsaw], 15.4.2001.



### Stumbris, Lelde | LV | (\*30.1.1952 Auce)

Playwright, one of the most visible innovators of Latvian playwriting since the 1970s. She rejected the dominant psychological realism and searched for opportunities for artistic determination.

Stumbris graduated from the Gorky Institute of Literature in Moscow (1983), worked briefly as a reporter, but works mainly with her creative work.

She has written over 50 plays which include many short works. Her most notable plays are *Andersons* (1979), *Zīmējumi smiltis* (Drawings in the Sand, 1982), *Tā, lai var redzēt ceļu* (To See the Road, 1982), *Sarkanmataināis kalps* (The Red-Headed Servant, 1987), *Kuģītis miglā* (Ferry in the Mist, 1987), *Kronis* (The Crown, 1989), *Svešinieki šeit* (Foreigners Here, 1995), *Dancoju, spēlēju* (I Danced, I Played, 1997), *Slepkava un slepkava* (Murderer and Murderess, 1998), *Aktieri* (Actors, 1999).

In her early plays, Stumbris portrays people's lives as existentially distanced from the surrounding society. Loneliness and despair, which reflect the characteristics of absurd drama, and material existence are contrasted to the attempt of the characters to create an independent space for spiritual life. A change in Stumbris's writing is seen with the drama *Sarkanmataināis kalps* where a person's experiences and heightened passion are linked to the current social events of the time. A similar tendency is revealed in the play *Kuģītis miglā*, which depicts a model of an absurd social system.

In the drama *Kronis* two separate one-act plays are linked by the topic of betrayal and an attempt to renew the severed relationship between the part of the nation who were deported to Siberia, and those who remained in Latvia.

In Stumbrs's works of the mid and late 1990s, the individual and his search for an identity are once again dominant; and this is often played out as the relationship between a man and a woman. Stumbrs uses the experience of existentialism and epic theatre in her plays *Slepkava un slepkava* and *Svešinieki šeit*. In the play *Dancoju, spēlēju*, which makes use of the themes and characters from *Spēlēju, dancoju* (I Played, I Danced) by Rainis, and in *Aktieri* postmodern intertextuality is characteristic. | BENEDIKTS KALNAČS

### Translations

In Lithuanian: *Krantai*, 2006, no 4 (transl. by Silvestras Gaižiūnas)

In Russian: 'МРрР

### Criticism

Valda Čakare, 'Lelde Stumbrs's Woman's Signs of Existence in a Man's World', in: Ausma Cimdina (ed.), *Feminism and Latvian Literature* (Riga 1998), pp 92–109; Anita Vanaga, 'Mythomania and its impact on Female Consciousness', in: *Ibid.*, pp 110–120; Гуна Зелтиня, 'Сакральное и профанное в современной латышской драме', in: *Naujos idėjos ir formos Baltijos šalių literatūroje* (Vilnius 1999), pp 71–81.



**Stumbrs, Olafs** | LV | (\*26.2.1931 Riga, †18.3.1996 Los Angeles, USA) Poet, first recipient of the Zinaida Lazda Foundation Prize (1961).

In 1944 he emigrated to Germany together with his parents, and in 1950 travelled to the US where he studied at the Los Angeles City College and then sociology at the University of California. He worked mainly as a civil servant. He taught at Latvian summer high schools and lectured at summer camps. A member of LaRA and the Latvian Writers Union (1990).

His first significant publications were in the USA Latvian youth magazine *Raksti* (1952). Collections of poetry: *Etīdes* (Etudes, 1960), *Daudz laimes utt.* (Happy Birthday etc., 1970), *Vāveres stunda* (Squirrel Hour, 1970), *Mitrā daba ar ūpjiem* (Damp Life with Eagle-Owls, 1985). Selections: *Dzejoļi vecākiem cilvēkiem* (Poems for Elderly People, 1992), *Rokāde* (Rockade, 2001). His English-language poetry is published in the collection *Variations* (1970). Stumbrs also wrote comic one-act plays: *Svētku uvertīra* (Holiday Overture, performed 1982), *Dubultnumurs* (Double Room, performed 1983). Together with his wife Daira he wrote the libretto and song texts for the musical *Burvju ota* (A Brush with Magic, 1981, based on the novel *Homo Novus* by Anšlavs Eglītis).

Stumbrs was one of the main reformers of Latvian poetry in the 1950s. The tonality of his poetry, the leaning of style and themes towards prose, is determined to a great extent by his avid interest in the Beat Generation movement. The central motifs of his first collection of poems is melancholy, a romantic yearning and a resignation to solitude, which alternates with a vital joy and longing for harmony with others. At times the poet is overcome by disbelief, because the old values have gone, but the new era has nothing to put in their place. In the 1960s Stumbrs read his poetry in Los Angeles poetry cafes. Imagination, unexpected turns and vitality are characteristic of Stumbrs' poetry. Light irony makes his poetry accessible and attractive for the generation of Latvians which grew up in exile. Stumbrs was one of the first poets in exile to visit Latvia in the late 1960s and to make contact with young poets. His reasons for visiting his homeland are apparent in his subsequent poems – impressions of his homeland and the ache of detachment. With his light poetic hand, Stumbrs draws moods, feelings, and human relationships, never forgetting a little irony about himself. |

EVA EGLĀJA-KRISTSONE

### Translations

In Lithuanian: *Metmenys*, no 14, 1967 (transl. by Zina Katiliškienė)

In Swedish: NROV





**Sudrabkalns, Jānis** | LV | (until 1925 also known as Arvids Peine, \*17.5.1894 Inčukalns, †4.9.1975 Riga, buried in the Rainis Cemetery) Poet. Sudrabkalns is one of the most prominent poets of the 1920s and 1930s. He was awarded the title of LSSR Poet of the People, received the USSR State Award in 1948, and the LSSR State Award in 1965.

Sudrabkalns attended school for barely nine years (1903–1911) and was forced to leave school because his father had died. He is one of the most erudite Latvian writers, with an admirably broad knowledge of literature, music, and theatre. He learned several foreign languages. In 1913 he moved to Riga and lived there with short intervals all his life. In Sudrabkalns' poetry Riga becomes an independent theme. Already in 1913 his first articles on literature and theatre were published, and beginning in 1914, also on music. He also wrote poetry during this time. In 1915 he was conscripted into the army, and after completing a course, became a paramedic in the army. At the beginning of 1918 he was discharged due to ill health. World War I provoked expressionism in Latvian literature. It did not really become a literary movement, but Sudrabkalns theoretically formulated expressionism in a number of articles, proving its typological relation to the feelings and thoughts of German and French poets. In 1918, Sudrabkalns' first humorous poems were published under the pen name Olivereto. During the 1920s and 1930s he wrote for various newspapers on Latvian and other literature, music, and theatre. He wrote sketches and magazine articles. From 1925 he considered literary work his main endeavour.

In 1940, after Latvia was occupied by the USSR, Sudrabkalns turned to Bolshevism. This was determined by several reasons, among them the poet's personality. It is important, however, that the goals preached by expressionism, which Sudrabkalns hoped to see realized in the world and in Latvia, remained unrealized. Furthermore, the ideas

preached by Bolshevik propaganda were practically the same: the same abstract humanism, a brotherhood not rooted in reality, equality, a call to create a new world and a new man. During the last 35 years of his life Sudrabkalns served the Soviet regime, his brilliant talent petering out. In June 1941 he was evacuated to the USSR and lived in Moscow (1942–1944). During World War II he wrote poems replete with Soviet patriotism and feelings of friendship of nations and homesickness, and in his journalistic articles he turned on the Nazi invaders. In the Autumn of 1944 Sudrabkalns returned to Latvia. During the postwar years he held a number of public offices. He was, for example, deputy chairman of the LSSR Peace Defence Committee (1951–1962), a member of the Central Committee of the Latvian Communist Party, and others. He became a publicist, writing mainly about social, political and cultural issues, and supporting the ideological stand of the Communist Party.

His first poem was published in 1909. Collections of poems: *Spārnotā Armada* (The Winged Armada, 1920), *Pārvērtības* (Transformations, 1924), *Spuldze vējā* (A Lightbulb in the Wind, 1931). During the Soviet period: *Cīruļi sauc cīņā* (The Larks Call to Battle, 1942), *Ceļa maize* (Bread for the Road, 1944), *Brāļu saimē* (Among Brothers, 1947, USSR State Award in 1948), *Vēl viens pavasaris* (Another Spring, 1964, LSSR State Award 1965). Collections of humorous poems under the pen name Olivereto: *Trubadūrs uz ēzeļa* (Troubadour on a Donkey, 1921), *Viņpus laba un ļauna* (Beyond Good and Evil, 1922, contains satire), *Džentlmens cerīnu frakā* (A Gentleman in a Lilac Tuxedo, 1924), *Cīruļi ziemā* (Larks in Winter, 1930 mainly a selection). Sudrabkalns also wrote prose: a collection of sketches was published, *Trīs vilšanās* (Three Disappointments, 1927), a collection of sketches and miniatures, *Viena bezdelīga lido* (One Swallow Flies, 1937); during the Soviet period: *Karogi sasauca* (Banners Call to Each Other, 1950), *Bezdelīgas atgriežas* (Swallows Return, 1951), *Cīņa, darbs un slava* (Fight, Work and Fame, 1963). His collected works were published in six volumes (1958–1962). Selections: *Dzejas* (Poems, 1948), *Osis logā* (Ash Tree in the Window, 1969), *Sapņotājiem* (For the Dreamers, 1974), *Klodijai* (To Claudia) and *Trubadūrs uz ēzeļa* (Troubadour on a Donkey, both in 1984), *Sapņu vāts* (A Barrel of Dreams, 2003, poems and prose). Collections of Sudrabkalns' articles

on art have also been published: *Par teātri* (About Theatre, 1973), *Ar mūzām draugos* (Friends with the Muses, 1974), *Par mūziku* (About Music, 1983); also published are Sudrabkalns' letters in three volumes (1986–1989). Sudrabkalns has translated works from French, English and Russian (plays by Molière, Shakespeare, Schiller, Roland, and Ostrovsky; novels by Barbusse and France; and poetry by Baudelaire, Brusov, Goethe, Yesenin, Verharen, Werfel, Brecht, Brovka, Pushkin, and Simonov).

Sudrabkalns' writing must be divided strictly into pre-Soviet and Soviet periods, because each contains a different quality of poetry. Both in his world-view and in poetry Sudrabkalns' poetry entwines romanticism and realism, enriched by world literature and cultural reminiscences (French and Russian symbolists, German expressionists, Shelley, Whitman and others). The romantic pathos of the first collections is influenced by World War I and the revolutions (he looks at the world and personalities in opposites, complex figurativeness, emotions) and a closeness to expressionism (a brotherhood of all nations, equality, humanism, pacifism, expression of emotions in grandiose cosmic scenes). When he experienced the needlessness of abstract romantic ideals and their uselessness in life, Sudrabkalns turned to the world of individual experiences. Social motifs appear in his poetry, elements of realism poetry increase, and his poetry becomes meditating and aware. In the collections of humorous poems, using the principle of masks and involving himself in a theatrical game, Sudrabkalns (Olivereto) creates a new fantastic reality, which is often a parody of the real one. Thus Sudrabkalns in comic seriousness cleverly writes ironically of his time. Next to the collections of poems, miniatures are the highest achievement of Sudrabkalns' writing during the pre-Soviet period. In his miniatures the author sees the essence of the world in little things and densely filled short moments. | IEVA E. KALNIŅA

#### Translations

In Russian: *Стихи* (Moscow 1952, 1957, 1964), *Избранное: Стихотворения, миниатюры* (Moscow 1984), *Трубадур на осле* (Riga 1984, transl. by L. Zdanova)

In English: TS

In Estonian: *Kas teie usute amulettidesse?* (Tallinn 1965, transl. by Oskar Kuningas)

In German: LLy

In Lithuanian: KorMD; *Pergalė*, 1974, no 5 (transl. by Vladas Šimkus)

In Ukrainian: *Батьківщина* (Kyiv 1965)

#### Criticism

Aleksandras Žirgulyš, 'Miela viskas, kas lietuviška', *LirM*, 3-9.1977.



**Suits, Gustav** | EE | (\*30.11.1883 Võnnu, Tartu County, southern Estonia, †23.5.1956 Stockholm, Sweden, buried in Stockholm) Poet, the leading innovator of Estonian verse at the beginning of the 20th century; also a critic and professor of literature.

Gustav Suits graduated from the Alexander Gymnasium in Tartu in 1904, and studied literature and aesthetics at the University of Helsinki, in Finland, from 1905 to 1910. He stayed in Helsinki until 1921, but kept in close contact with Estonia. Suits was the ideological leader of the Noor-Eesti (Young Estonia) group from 1905 to 1916. Noor-Eesti stressed international ties and the European spirit of literature; members of the group were especially influenced by the French symbolists, but also by modern Scandinavian and Russian writers. Suits' poetry vividly demonstrates the aesthetic views of the Noor-Eesti movement. Suits was professor of Estonian and comparative literature at the University of Tartu from 1921 to 1944. As the first professor of literature at the national university in the independent Estonian Republic, he assumed a role of fundamental importance. He was also elected a corresponding member of the Finnish Literature Society in 1931, and of the French Academy in 1936. In 1935 he was awarded an honorary doctorate by the University of Uppsala. Suits moved to Sweden in 1944 and his last years were spent in Stockholm. He continued to research literature and published a new collection of verse.

Collections of poems: *Elu tuli* (The Fire of Life, 1905), *Tuulemaa* (The Land of Winds, 1913), *Ohvrisuits: Valik armastusluuletusi* (Sacrificial Smoke: A Selection of Love Poems, 1920; mainly reprinted verses), *Lapse sünn* (Childbirth, 1922;



a long poem), *Kõik on kokku unenägu* (All Is But a Dream, 1922), the selected poems *Aastate aknal* (At the Window of Years, 1933), the collected poems *Kogutud luuletused* (Collected Poems, 1938), *Tuli ja tuul* (Fire and Wind, 1950), *Luuletused* (Poems, 1959), *Kogutud luuletused* (Collected Poems, Uppsala 1963), *Väike luuleraamat* (A Small Book of Poetry, 1964), *Luulet* (Poems, 1979), and *Luule* (Poetry, 1992). Essays and studies of literature: *Sihid ja vaated* (Aims and Views, 1906), *Noor-Eesti nõlvakult* (From the Slopes of Young Estonia, 1931), *Eesti kirjanduslugu 1* (A History of Estonian Literature, Vol. 1. Lund 1953), *Nuori Kreutzwald / Noor Kreutzwald* (Young Kreutzwald, Helsinki 1953, Lund 1983, Tallinn 1984), *Eesti kirjanduslugu* (Estonian Literary History, 1999) and *Vabaduse väraval* (At the Gates of Freedom, 2002).

The poetry of Gustav Suits represents the 'main line' or 'great tradition' of Estonian poetry that began with the 19th-century national romantics Friedrich Reinhold Kreutzwald and Lydia Koidula, and was developed further by Juhan Liiv at the turn of the century. This is poetry that addresses vital issues, sets high spiritual aims, and focuses on the human being, the nation, and history. Great tradition poetics is based on European (mostly German in the 19th century) classical poetry, incorporates elements and techniques from Estonian folklore to a greater or lesser extent, and stresses the peculiar possibilities of the Estonian poetic language. Suits developed and changed the national myth that was characteristic of 19th-century Estonian poetry in the spirit of the 20th century and gave it a European and human dimension. The title and main symbol of his most influential collection of poetry *Tuulemaa* (The Land of Winds) is significant. While the national feelings of Koidula are best expressed by her ties with the land and the ones of Liiv by the solemnly rustling forest, Suits stepped out into the winds of the wide world, into the land of winds. Although the 'Land of Winds' refers to Estonia and its erratic history, it is also just as much an illustration of the poet's soul, of life in general, and of the whole world. Suits expresses the loneliness of modern man, who has in many ways been torn from the old roots, and his attitudes speak of the individualism of 20th-century Western man. Thus, it is understandable that the form of his poetry is shaped in the spirit of Europe, primarily France, and his symbolism and modernism have an international background. Nevertheless, he still

remains a national poet in his subject matter as well as in his expression. Suits was always looking for means to develop the Estonian poetic language. His vocabulary is richer than that of his predecessors, and his poetic voice is more varied, ranging from soft sadness to icy irony. His metrical patterns are diverse: strict classical meters, modern free verse, and the forms of Estonian archaic folk song. In Estonian poetry Suits began the clearly art-conscious era, which predominantly expressed the individual world-view of people. He exerted an immense influence on the poetry of the 1920s and 1930s, which is evident in the work of the majority of the most prominent authors of that time. |

ELE SÜVALEP

### Translations

In English: *Flames on the Wind* (London 1953, transl. by William Kleesman Matthews); AMEP, EA, EPI, KEL, 'Pex

In Finnish: ML, ER, 'TLV

In German: AED, EG, WKH

In Hungarian: AEK, EK, EH

In Italian: PE

In Lithuanian: *Vakarinės naujienos*, 22.2.1995 (transl. by Birutė Baltrušaitytė)

In Russian: *Избранные стихотворения* (Tartu 1934, transl. by Yuri Shumakov), *Страна ветра* (Tallinn 1987, transl. by Aleksandr Levin); AEP, AEPa, PEst, SD

In Swedish: 'OSVS

His works have also been translated into Latvian, Czech, Armenian, Kazakh and Esperanto in literary magazines and newspapers.

### Criticism

E. Howard Harris, *Literature in Estonia* (London 1943), pp 48–51; Herbert Salu, 'Literature: Neo-romanticism (1905–1906)', in: *Aspects of Estonian Culture* (London 1961), pp 195–196; Ivar Ivask, 'The Main Tradition of Estonian Poetry: "Young Estonia": 1905', in: *Estonian Poetry and Language: Studies in Honour of Ants Oras* (Stockholm 1965), pp 263–272; Arvo Mägi, *Estonian Literature: An Outline* (Stockholm 1968), pp 32–34; Georg Kurman, *Literatures in Contact: Finland and Estonia* (New York 1972), pp 75–88; Ele Süvalep, 'Gustav Suits', *ELM*, no 16, 2003, pp 16–21; Aino Kallas, *Nuori-Viro: Muotokuvia ja suuntaviivoja* (Helsinki 1918), pp 65–99; Kai Laitinen, 'Suomen ja Viron kirjallisista kontakteista 1920- ja 1930-luvulla', *Kieli-posti*, 1991, no 1, p 4–12; Ants Oras, 'The Poetry of Gustav Suits', *L'Estonie Littéraire*, 1934, no 4/5, p 2–8; Arthur Behrsing, *Streifzüge durch die neueste estnische Dichtung* (Reval 1923), p 13–18; Viktor Zinghaus, 'Gustav Suits: Führer einer literarischen Generation', in: *Führende Köpfe der Baltischer Staaten* (Kaunas; Leipzig; Wien 1938), pp 252–259; Otto Webermann, 'Gustav Suits 1883–1956', *Commentationes Balticae* 1958/59, no 6/7, pp 18–26; Henno Jänes, *Geschichte der estnischen Literatur* (Stockholm 1965), pp 96–103; Herbert Salu, 'Vind över hav: Om Gustav Suits' landsflyktslyrik', in: *Svio-Estionica*, vol XVII, 1964, pp 119–130; Andres Ehin, 'Naturen i den estniska poesin: Från animism och panteism till zenduddhism', *Ariel*, 2002, no 4/5, pp 25–51.



**Sutema, Liūnė** | LT | (real name Zinaida Nagytė-Katiliškienė, \*5.7.1927 Mažeikiai) Émigré poetess, a representative of the so-called 'disposessed' generation. She is the sister of the poet Henrikas Nagys, and the widow of the prose writer Marius Katiliškis; her father was Lithuanian and mother Latvian, while her grandmother was of German origin. A laureate of the Lithuanian National Prize (2007) and other literary awards.

In 1944, Sutema fled to the West, studied at a gymnasium in Germany in 1945, and studied German literature at the universities of Innsbruck and Freiburg. Since 1949 she has lived in the USA.

In the USA, she has published the poetry collections *Tebūnie tarytum pasakoj* (Be it as in a Fairy Tale, 1995), *Nebėra nieko svetimo* (Nothing is Alien any Longer, 1962), *Bevardė šalis* (The Nameless Land, 1966), *Badmetis* (Time of Famine, 1972), *Vendeta* (1981) and *Graffiti* (1993). *Poezijos rinktinė* (Poetry Collection) was published in Lithuania, in 1992, and *Tebūnie* (Let It Be) in 2006.

Sutema belongs to the generation of 'disposessed', or 'unornamented language'; that is, the generation of Lithuanian émigrés who left their native land not having had time to take root in it, and made up their mind to reflect on the émigrés situation soberly and without sentimental pathos. The poet speaks not only of the longing for her native land, but also of her obligation to the new reality, the taming of the alien world, and the co-existence of two worlds in the subject's internal space ('Nothing is alien any longer -, / and has never been in me / so vital, so secure the native land'). Earthlessness is perceived as a universal human experience, and not as some national quality: the poet feels solidarity with the American Indian, driven from his native land, and with the fate of the African American. Historical self-awareness and a reflection of subjectivity are both important to her. A specific feature of a poem's subject is moving

towards dialogue, the attempt to set an inter-subjective relation, the dialectic of loneliness and communication. This is manifested by the expression of the lyrical subject, who in a poem can be the subject, the character and the narrator at the same time. In general, the narrative beginning is strong in Sutema's poetry, and she likes the cycle. Another important theme in her poetry is the relation between the poetic word and reality. The word must be fair to the changed reality – sensitive and intimate language is no longer suitable for conveying an unromantic and insecure world. In Sutema's lyric, this attitude finds a different expression: an open declaration ('It's time to burn the words for which there are no objects'), a minimalist search for the 'first words'; in her later poetry it is a graphic experiment (an insert of a manuscript text, the semantic juxtaposition of lower-case and upper-case letters). The themes of death, guilt and forgiveness gain significance in her later poetry. Folklore paraphrases inserted into a realistic situation, mythological symbols and paraphrases of mythological narratives are frequent in Sutema's entire work. | DALIA SATKAUSKYTĖ

#### Translations

In Bulgarian: ASLP

In Dutch: ESHGH

In English: GA, LIHOW, LWW; *VilniusR*, no 21, 2007 (transl. by Eugenijus Ališanka and Kerry Shawn Keys), *Lituanus*, vol 54, no 3, 2008 (transl. by M. Gražina Slavėnas)

In French: VPLA; *Arpa* [Clermont-Ferrand], no 45, 1990 (transl. by Birutė Ciplijauskaitė and Nicole Laurent-Catrice)

In Italian: QSNE

In Spanish: VEES; *El Ciervo*, no 471, 1990 (transl. by Birutė Ciplijauskaitė), *Zurgai*, Junio 1990 (transl. by Ciplijauskaitė)

In Swedish: BDLH

#### Criticism

Rimvydas Šilbajoris, [Review of *Badmetis*], *BA*, vol 48, no 1, 1974, pp 193–194; Idem, 'Three Intellectual Lithuanian Poets', in: Wolodymyr T. Zyla and Wendell M. Aycock (eds.), *Ethnic Literatures since 1776: The Many Voices of America*, vol 1 (Lubbock, TX 1978), pp 309–324; Idem, [Reviews of *Vendeta* and *Graffiti*], *WLT*, vol 56, no 2, 1982, p 380 and vol 67, no 4, 1993, p 856; Idem, 'Image Development in the Poetry of Liūnė Sutema', *Lituanus*, vol 34, no 1, 1988, pp 17–24; Vytautas Kavolis, 'Woman Writers in Exile', *WLT*, vol 66, no 4, 1992, pp 43–46; Dalia Satkauskytė, 'Between Let it Be and Emptiness', *VilniusR*, no 21, 2007, pp 18–21; Dalia Čiočytė, 'Liūnė Sutema: The Protective Stance', *Lituanus*, vol 54, no 3, 2008, pp 5–13.





**Sütiste, Juhan** | EE | (until 1936 Johannes Schütz, \*16.12.1899 Tähtvere Parish, Tartu County, †10.2.1945 Tallinn) An outstanding representative of realist and socially-oriented poetry before World War II.

Sütiste was born into a worker's family. From 1913 to 1919 and from 1920 to 1923 he was an apprentice and assistant in a watchmaker's shop. From 1919 to 1920, Sütiste took part in the Estonian Independence War. He studied literature, folklore and history at Tartu University from 1923 to 1931 without graduating. He was internationally successful at student sports championships. In the 1930s he was active as a literary and theatre critic, travelling a great deal in Europe and West Africa. From 1934 to 1937 he was a teacher and director in the school of the Tartu Drama Theatre Society, and was then a playwright at the Estonian Drama Theatre in Tallinn. In the first year of the Soviet occupation he went along with the new government, fought against German intervention in 1941, and was imprisoned by the Germans from 1941 to 1942. From 1943 to 1944 he again worked in the Estonian Drama Theatre. It remains unknown whether Sütiste would have become a collaborative poet of the Soviet regime or an expelled author, as he died during an interrogation.

Sütiste's poetic debut was in 1921. At the end of the decade he joined the 'close-to-life' movement of leftist social poets. His collections of verse are *Rahutus* (Restlessness, 1928), *Peipsist mereni* (From Lake Peipsi to the Sea, 1930), *Maha rahu!* (Down with Peace!, 1932), *Kaks leeri* (Two Camps, 1933), *Südasuvi* (Midsummer, 1934), *Päikese ootel* (Waiting for the Sun, 1935), *Sadamad ja saared* (Ports and Islands) (1936), *Ringkäik* (Circuit, 1937), *Valgus ja varjud* (The Light and Shadows, 1939), and *Umsbed päevad* (Sultry Days, 1945; published posthumously). He also wrote the book-length poem *Noored partisanid* (Young Partisans, 1935) and a series of long poems, which were publi-

shed only in journals in his lifetime (1938–1941): *Meri ja mets* (The Sea and the Forest), *Tuhas ja tules* (In the Ashes and in the Fire), *Lääs ja ida* (The West and the East), *Viljad ja veed* (Crops and Waters) and *Tartu ja Tallinn* (Tartu and Tallinn). Among his works an interesting place is held by his 'montage in verse', *Maakera pöördub itta* (The Globe Turns towards the East, 1940; reprinted as a separate book in 1960 and 1967), which has been characterized, from the modern viewpoint, as the only representation of the Soviet takeover in Estonia to have retained its artistic value. Sütiste also wrote some plays and opera librettos and a children's story in verse, *Kalamehed* (Fishermen, 1941). Several different selections of his works have been published (1946, 1955–1956, 1964, 1972, 1978), the last of them being *Kui tõmbetuul on luuletaja saatus* (As Draught is the Destiny of the Poet, 1999), and the collection of theatre criticism *Iga hetk on loov* (Each Moment is Creative, 1974).

Sütiste's image, socially and politically, has remained fixed since the publication of his first book: the leftist poet who describes the life of workers, farmers and socially oppressed people. However, his poems are not so much examples of political struggle as warmly sympathetic declarations of humanism. Sometimes his verse takes a sharper tone, but the lyrical base is never hidden. The other thematic centres of his poems are impressions of nature, which are sometimes connected with the theme of the homeland. His style is simple and natural and not very aesthetized. Nevertheless, his poetic language is nuanced and flexible. The range of emotions in his poetry rarely reaches extreme points, but his awareness of the poet's role as the radar and expander of people's feelings is always apparent. His own views of poetry exhibited an opposition to 'pure art' and to an escapist interest in the poet's inner depths; therefore, he criticized the neo-symbolist wave of the 1930s. The long poems of the end of the 1930s are panoramic views into the industrial part of Estonia, its people, history and contemporary scene; in the style of those texts there are some aspects reminiscent of Pushkin, one of his favourites. Sütiste's poems fit the Soviet context quite smoothly, but this was more a continuance of the earlier development of his writing than a sudden act of collaboration. However, his last book of verse, which was composed during the German occupation and was published after his death, is not politically oriented, but rather a ripe,

somewhat resigned contemplation of his individual strivings against the backdrop of the difficulties of war. The book also contains a cycle of subtle sonnets, *Arm* (Love), which shows an intense, but modestly expressed, union of love with his beloved and with his tortured homeland. The cycle is among the classics of the Estonian sonnet. Sütiste's position in Estonian poetry is interesting: he was one of the most tolerated pre-war poets in the official Soviet history of literature, but he is also nowadays one of the most acceptable poets of those who welcomed the Soviet takeover. | AARE PILV

### Translations

In English: AMEP

In Esperanto: ESP

In Finnish: ER

In Hungarian: AEK, EK

In Italian: PE

In Russian: *Избранное* (Tallinn 1948, transl. by Vsevolod Azarov), *Избранные стихотворения* (Moscow; Leningrad 1950, transl. by Azarov); *Стихотворения и поэмы* (Moscow 1958, comp. by Azarov and E. Jakubinskaya-Lemberg, transl. by Vsevolod Rozhdestvensky, S. Botvinnik, P. Zheleznov, B. Tomashevsky and Azarov), *Рыбаки* (Tallinn 1986, transl. by J. Golovina); AEP, AEPa, AEstP, PEst

His works have also been translated into Armenian, Bulgarian, French, Kyrgyz, Latvian and Lithuanian.

### Criticism

Oskar Kruus, 'Juhan Sütistes Jugend', in: *Keele ja Kirjanduse uurimused III* (Tallinn 1958), pp 246–251.



**Suuman, Aleksander** | EE | (real name Sass Suuman; \*25.4.1927 Avanduse, Viru County, †19.4.2003 Tallinn) Poet and painter. His works reflect the transformation in Estonian poetry in the last four decades, starting with the traditional visionary depiction of nature and ending with laconic 'concrete poetry'. Winner of the annual Juhan Smuul Prize (1981).

Suuman graduated from Tartu State Institute of Art in 1954, worked as an art teacher in Rakvere

Pedagogical School from 1954 to 1958, in a Tartu art school from 1958 to 1975 and in the Estonian State Institute of Art in Tallinn from 1980 to 1987. He also worked as a freelance writer on Vilsandi, a small island west of Saaremaa.

Poetry collections: *Oh seda inimest* (Oh, What a Man, 1963), *Krähmukirjad* (Scratchy Patterns, 1966), *Valguse kuma sees* (In the Glow of Light, 1972), *Maa paistel* (In the Shine of the Earth, 1975), *Sõnad sulavad taevaga ühte* (The Words Melt Into Heaven, 1977), *Meil siin Hüpərboreas* (On Our Side, Here in Hyperborea, 1980), *Nofretetega metsas* (In the Forest with Nophretete, 1986), *Kaunis on kummaline* (Beautiful is Strange, 1988), *Kui seda metsa ees oleks* (If That Forest Were Ahead, 1989), *Viru viirus* (Viru Virus, 1992), *Maniakk puuris* (Maniac in a Cage, 1993), *Targemat ei ole* (Nothing Wiser, 1995), *Neid enam ei tehta* (Those Will Not Be Made Anymore, 1997), and *Tondihobu tõugud vetikatega, 1957–2002* (Dragonfly Nymphs with Seaweed, 1957–2002, 2002, the award of the Estonian Cultural Endowment).

Suuman started to write poems in his maturity, when he had already gained a certain reputation as a painter. His early poems are free-verse lyrical depictions of nature, often using visual motifs and making mild statements about human nature, they can be viewed as typical examples of the 1960s style of Estonian poetry. In the 1970s, he became more epic: he started to write metric ballads and ballad-like poems set in his birthplace, Simuna. Often these poems focus on strange and slightly supernatural events, but the language and style are rustic. The synthesis of two stylistic periods occurred in *On Our Side, Here in Hyperborea*. After that Suuman took a new turn, his poems becoming quite minimalist. The world-view of these new texts is rational and ironic, often containing comments on contemporary tendencies in culture and art. Still, the voice of the poet is not declarative, but modest and thoughtful. The development was towards a shortening of the text: he even wrote poems that consist only of a title. This last period also contains many examples of 'concrete poetry', where the content of the text is also visualised in the form of the printed text. In addition he began to re-write his earlier poems, changing them to distanced comments on lyrical proto-poems. Suuman was very sensitive to the changing tendencies in Estonian poetry during the previous 40 years,



but he interpreted these tendencies always in an individual manner, searching for and articulating the simple core of development, the sensation of humanist freedom in the 1960s, the return to classical forms and roots of identity in the 1970s, the deconstruction of the hierarchy of high and low poetry, and the concentration on a meta-textual level of the poem and social criticism in the 1980s and 1990s. Still, the changes in his poetry have more to do with poetic form, while the basic inner message has always remained the same: the natural relationship with the world, maintaining a connection with one's own natural ethical and aesthetic identity and a readiness to see things from an angle that reveals them to be beautiful and a little surprising. | AARE PILV

### Translations

In Esperanto: ESP

In Hungarian: EH

In Latvian: CK

In Finnish: *Viisaampaa ei ole* (Saarijärvi 1996, transl. by Pirkko Huurto and Ritva Нуту); NR, AKR

In German: *Sowjetliteratur*, 1989, no 1 (transl. by Viktor Sepp)

In Russian: *Освещенный заревом* (1980, transl. by Boris Balyasny), *Красивое странно* (1988, transl. by Balyasny); АЕР, АЕРа, SD; *Вышгород*, 1996, no 5/6 (transl. by Balyasny)

His poetry has also been translated into Lithuanian, Kazakh, Uzbek, Moldavian, Armenian and Georgian.

### Criticism

Rutt Hinrikus and Janika Kronberg, [Review of 'Dragonfly Nymphs with Seaweed'], *ELM*, no 15, 2002, pp 43–44.



**Švedas, Leonas** | LT | (*Polish* Leon Szwed, \*1.1.1918 Smolensk, Russia, †8.6.2003 Wrocław, Poland) A poet, prose writer and translator who wrote in Lithuanian and Polish. The writer's work reflects modern literary tendencies of the second half of the 20th century: it is characterised by avant-garde poetics based on several traditions, Lithuanian and German futurism and Polish catastrophism.

Švedas' father was a German army officer, his name was Wilhelm Schwant; his mother was of French and Russian origin. In 1919, the family settled in Lithuania, and in 1935 changed their name to Švedas. He grew up in a multilingual environment (Lithuanian, Russian, German and French were spoken at home). In 1940, Švedas became a student of German studies at Vilnius University, but due to the closure of the university in 1943 he did not finish them. At the first congress of Lithuanian Soviet writers in 1946, he made a speech that was at odds with the official line. To escape repressions, Švedas and his wife Regina Skrzybowska seized the opportunity to leave for Poland. In 1948–1958 he worked for Wrocław radio; and from 1959 he published his work in Polish. A visit to the USA (1958–1961), where he met colleagues of his youth, was important for him.

During World War II, Švedas prepared the poetry collections *Šauksmas* ('The Cry, 1941) and *Likimo šalys* ('Countries of Fate, 1944) which due to various circumstances were not published (the manuscripts have survived). The collection *Sugrižimai į Sodomą ir Gomorą* ('Return to Sodom and Gomorrah, 1995) was published in Chicago; his poetry selection *Poezija, 1946–1982* ('Poetry, 1946–1982, with Vytautas Kubilius' introduction) was published in Lithuania in 1995. In Polish, he published seven poetry collections: *Ogród spadających masek* ('The Garden of Falling Masks, 1960), *Horyzonty barbarzyńskie* ('Barbarian Horizons, 1965), *Eksploduje i wyznania* ('Explosions and Confessions, 1965), *Wysokie oko* ('The High Eye, 1970), *Głosy ze źródła* ('Voices from the Spring, 1973), *Przemiany i znaki* ('Changes and Signs, 1975), *Sonetety KKK* ('Sonnets KKK, 1994), and also the collections of long short stories *Na razie nigdy* ('So Far Never, 1966), *Kody* ('The Codes, 1975) and the novel *Punkt zerowy* ('Zero Point, 1973). He also wrote books for children and polemical articles. He compiled the anthology of the 20th-century poetry *Austria, NRD, RFN, Szwajcaria* ('Austria, DDR, FRG, Switzerland, 1980), and translated German and French poetry into Lithuanian (part 1 of Goethe's *Faust*, translated in the postwar years, was published in 2001; poetry by Villon and others) and Polish (he was one of the translators of the anthology *Poezja XX wieku*).

Švedas' Lithuanian wartime poetry abounds in motifs of existential anxiety, activism and catastrophic moods; it is coloured with sarcasm

and irony. These features are characteristic of his later work, too, both in Lithuanian and in Polish. He conveys the world-view of the spiritually wounded individual of the 20th century, revolutionary moods, and conflicting relations with the world and with himself. With the help of Nietzsche's existentialist philosophy and psychoanalytical introspection, he recreates the states and responses of the individual in totalitarian conditions, face to face with violence and coercion. He transfers realistic details (for instance, horrible images of the war and landscapes) to the metaphysical level of generalisation, and depicts a world dominated by the eternal and irreconcilable struggle of opposites: of sacral and demonic beginnings, natural humanistic values and mendacious ideologies, of freedom-longing individual and the freedom-restricting society-imposed norms, of nature and culture. 'Nature is vengeful, insulted, offended / a concentration of lightnings and thunder / is attempting to recover by coercion and violence / what civilisation ripped out of it', he observes in the poem 'Antikinė naktis didmiesty' (An Ancient Night in the Metropolis). Švedas' most preferred poetic means include hyperbole, contrasting comparisons, expressive epithets, oxymoron, mimetic metaphors and turpistic images. His poetry is dominated by narrative poems and unrhymed strophes; he joins separate works into thematic cycles. | ALGIS KALĖDA

#### Translation

In English: SPWLP

#### Criticism

Vaiva Narušienė, *Nepritapęs ir nepritampantis: Dvikalbė Leono Švedo kūryba* (Kaunas 2003).



**Talvik, Heiti** | EE | (\*9.11.1904 Tartu, †18.7.1947 Tyumen Oblast in Endör, burial place unknown) Poet. Despite the small body of his work, as a result

of his high level of self-criticism, he was one of the most influential poets among those who made their first appearance before World War II. He was an influential member of the circle of writers who appeared in the anthology *Arbujad* (Logomancers) in 1938.

Heiti Talvik studied in the Department of Philosophy at the University of Tartu from 1926 to 1934, but did not graduate. He belonged to the democratically oriented student society Veljesto, and later lived in Tartu, working as a professional writer. In 1937 he married Betti Alver, who was also a member of the *Arbujad* group. He was arrested in 1945, confessed his disloyalty to the Soviet regime and was sent to Siberia for five years. Talvik's inflexibility in the face of his tragic fate and the manifestation of intellectual values and ideals of democracy in his literary creation made him legendary and his work much cited.

Books of poetry: *Palavik* (Fever, 1934) and *Kohtupäev* (Judgement Day, 1937), posthumously the selection *Väike luuleraamat* (A Small Book of Poetry, 1968, comp. by Joel Sang), *Kogutud luuletused* (Collected Poems, 1957), his collected poems *Luuletused* (Poems, 1988, comp. by Karl Muru), and the collection of both poetry and articles *Legendaarne* (Legendary, 2004, comp. by Muru and Hando Runnel). Talvik translated the poetry of Pushkin, Blok and Issakovski and Franz Schiller's *Lääne-Euroopa uue aja kirjanduslugu* (Western European Modern Literature) into Estonian.

Talvik's poetry, which developed under the influence of French decadence, Russian symbolism and German expressionism, sought classical precision and formal strictness. His ideals are well expressed in his own verse: 'We were born for stanzas, slim-built and firm, / To imprison the fury of Chaos' (transl. by Ants Oras). His earlier idyllic romanticism developed into sharp social and even prophetic sensitivity to his times, shown in his poetry through elaborate aesthetic means. Defiance and despair, protest against the commercial world, neurosis and internal tensions, nightmarish visions and the frenzy of doom, and the buds of disease sprouting in society before World War II are overcome by transforming them into art. Talvik's poetry vividly expresses both strenuous internal searches and the poetic analysis of historical situations. Being individualistic in attitude, the goodwill



to others proclaimed by him resembles the Christian teaching of charity, but is at the same time critical of all authority. Early on his poetry and his few articles focused attention on the perils of dictatorship and war that were threatening Europe. |

JANIKA KRONBERG

### Translations

In Dutch: VHNK

In English: AMEP, KEL, EPI

In Finnish: ER

In German: AED

In Hungarian: AEK, EH, EK

In Russian: AEP, AEPa, PESt, SD



**Tammsaare, Anton Hansen** | EE | (real name Anton Hansen, \*30.1.1878 at the North-Tammsaare farm, Albu, Järva County, †1.3.1940 Tallinn, buried in the cemetery of Metsakalmistu) A great epic talent of Estonian literature who displayed a remarkable independence in his artistic pursuits.

Born the fourth child in a large peasant family, in his childhood Tammsaare witnessed the harsh reality of rural life, providing him with the key motifs for his later masterpieces. After working as a journalist (1903–1907), he studied law at Tartu University, but was forced to leave because of tuberculosis in 1911. To recover from the illness, he made a journey to the Caucasus (1912–1913), his only trip outside of Estonia. In 1914 he had to undergo a serious gastric operation, after which he lived with his brother's family in a secluded forest village in northern Estonia (Koitjärve). From 1919 until his death he led the life of a professional writer in Tallinn, keeping himself aloof from active public life.

Tammsaare started with prose pieces in periodicals at the beginning of the century (later collected in *Vanad ja noored* (The Old and the Young, 1913); *Kaks paari ja üksainus ning teised jutustused* (Two

Couples and a Single Person, and Other Stories, appeared in 1924). Usually labelled as 'rural realism', these stories exhibit Tammsaare's ability to see the daily conflicts between generations, genders, or neighbours from a philosophically tinged perspective, which always adds a light metaphysical flavour to a simple physical accident and renders the drab, but sympathetically depicted, individual life a part of a deeper and more conciliatory existence. In the story *Raha-auk* (The Money Pit, 1907) an expanding of the thematic field to collective psychology can be perceived, which is revealed even more obviously in *Uurimisel* (Under Investigation, 1907), a Dostoevsky-like story where the half-criminal plot is dovetailed with interrelated discussions on the nature of the soul and the magic of electricity, deriving clearly from the contemporary natural sciences. As a student Tammsaare was affected, to a degree, by the Noor-Eesti movement, attested to in the 'student stories' *Pikad sammud* (Long Steps, 1908), *Noored hinged* (Young Souls, 1909) and *Üle piiri* (Across the Border, 1910). These pieces, abounding in dialogue and focusing on the relationships between young intellectuals in an urban atmosphere, reflect Tammsaare's keen interest in the social and gender issues of his days, including the emancipation of women. This impressionistic undercurrent of his oeuvre, represented also by *Kärbes* (The Fly, 1917), found its clearest expression in the diary-shaped story *Varjundid* (Nuances, 1917), where a heightened sensitivity to feelings is coupled with a tragic love affair unfolding between a consumptive girl and a young man in a coastal boarding-house on the Black Sea. In 1915, Tammsaare published a beautiful collection of artistic fairy tales and miniatures, *Poiss ja liblik* (The Boy and the Butterfly), influenced by the romantic allegories of Oscar Wilde. The collection of stories *Pöialpoiss* (Tom Thumb, 1923) testifies to a strand of fantasy in his mind.

Tammsaare's first novel *Kõrboja peremees* (The Master of Kõrboja Farm, 1922) is an interestingly structured work, which builds on the double movement of the narrative: the ongoing drift of the story, represented by the meeting again of the two young persons Anna and Villu, and their delicate relationship with its visionary dimension, is counterbalanced by the backward movement in their consciousness to events in the past, which finally gets hold of the present and leads to the suicide of the male character. Thus, the outwardly simple story

of searching for the new master of Kõrboja farm is cast in a complicated narrative form and set in a landscape bearing marks of psycho-symbolic space. The conspicuous domination of the female character over the performative register of language, making her also a controller of the secret of the past, points to the particular 'semiotic' mystery that unfolds so characteristically in Tammsaare's young male characters.

The epochal novel *Tõde ja õigus* I–V (Truth and Justice, 1926–1933), Tammsaare's principal work, presents an approximately 50-year-long panorama of Estonian life, beginning in the last third of the 19th century, and is composed as the individual's four-level struggle, with the land, God, society and the self, resulting in a sense of resignation in the last volume of the novel. The central character of the whole work is Vargamäe Andres's son Indrek Paas, whose course of life from his childhood on his father's farm through his school days at Tartu and his involvement in the revolution of 1905, as well as his tragic married life in the early bourgeois Estonian Republic, which makes him return at last to his father's farm, constitutes a frame for the author's wide speculations on the development of human society and culture. Tammsaare's lifelong affection for the dialectic tissue of life, manifested linguistically in long periods that reveal, by their conjunctive turns, the intentional diversity of the world, emerged monumentally in the rivalry between the two competitive neighbours, the up-right Vargamäe Andres and the Mephistophelic Oru Pearu. Comprising a gallery of characters and motifs that are descended organically from Tammsaare's previous works, the novel shows the additional layer of a kind of masculine rhetoric, related to the idea of God, and enabling the author to bring his existential conceptions to full-scale artistic development. The work is traditionally considered a national chef-d'oeuvre, rich in indirect hints of world epic classics.

The novel *Elu ja armastus* (Life and Love, 1934) is a psychological love story about a young maiden of rural origin and a sophisticated businessman, whose morally double-faced personality provides a vein for the novel's paradoxical discussions of life. *Ma armastasin sakslast* (I loved a German Girl, 1935) presents us with a mystification of the manuscript of a missing person. This is an engaging novel, in terms of narrative, which depicts a tragic relationship between an Estonian young

man and a Baltic-German girl who prove unable to break the social barriers of the past in the name of their present love. Tammsaare's last great work was the novel *Põrgupõhja uus Vanapagan* (The New Old Heathen of Hell's Bottom, 1939), a stinging satire on money-centred bourgeois society. Having picked up the mythological character of Old Heathen (Vanapagan), initially a fairly benevolent soul in Estonian mythology who was later contaminated by association with the Christian Devil, Tammsaare invested him with substantial values of human nature in contrast to the relativity-based greed of contemporary society.

In addition to prose works, two plays were penned by Tammsaare. *Judith* (1921) interprets the corresponding biblical book in line with the instinctive erotic imagery of a woman, as it was attached to Salome in turn-of-the-century culture; *Kuningal on külm* (The King Feels Cold, 1936) is a bitter allegory on the political vacuity of the times. He was also an essayist and publicist: the collections *Sõjamõtted* (Thoughts of War, 1919) and *Sic Transit* 1924; the essay *Keelest ja luulest* (About Language and Poetry, 1915); and the survey *Hiina ja hiinlane* (China and Chinese, 1938). He translated from English (Galsworthy, Wilde and Scott) and Russian (Dostoevsky and Goncharov). The Collected Works of Tammsaare were published in 18 volumes from 1978 to 1993. | REIN UNDUSK

### Translations

In Bulgarian: ERK

In Czech: *Dva rody z Vargamäe* (Prague 1976, transl. by Věra Kružíková, afterword by Vladimír Macura), *Peklo v sázce, Hospodár pro Kõrboja* (Prague 1978, transl. by Naděžda Slabihoudová, afterword by Macura), *Chlapec a motýl* (Tallinn 1980, transl. by Květuše Nováková), *Indrek z Vargamäe* (Prague 1980, transl. by Kružíková, afterword by Macura), *Indrek mezi vzbouřenci* (Prague 1981, transl. by Slabihoudová, afterword by Macura), *Nenasytiné lásky* (Prague 1981, transl. by Slabihoudová), *Indrek a Karin* (Prague 1982, transl. by Slabihoudová, afterword by Macura), *Návrat na Vargamäe* (Prague 1983, transl. by Slabihoudová, afterword by Macura)

In Dutch: *Wargamäe* (Haag 1939, transl. by Anna C. van den Bosch), *Indrek* (The Hague 1941, transl. by Co Kars), *De boer van Kõrboja* (Amsterdam 1941, transl. by Willem Aroudéus)

In English: *Miniatures* (Tallinn 1977, transl. by Melania Rauk), *The Misadventures of the New Satan* (Moscow 1978, transl. by Olga Shartze); EA, ESSI

In Esperanto: *La maestro de la Kõrboja* (Tallinn 1976, transl. by Benita Kärt)

In Finnish: *Korpiojan isäntä* (Porvoo 1929, transl. by Ida Grünthal), *Totuus ja oikeus I* (Porvoo 1932, transl. by Erkki



- Reijonen), *Totuus ja oikeus* V (Porvoo 1935, transl. by Erkki Reijonen), *Hornanperän uusi Paholainen* (Helsinki 1964, transl. by Aino Kaasinen), *Kuningas ja satakieli* (Helsinki 1981, transl. by Irja Typpö), *Totuus ja oikeus I: Maan loppaus* (Helsinki 2002, transl. by Juhani Salokannel), *Totuus ja oikeus II: Koulutie* (Helsinki 2004, transl. by Salokannel), *Totuus ja oikeus III: Surmatulet* (Helsinki 2007, transl. by Salokannel); ELN
- In French: *La Terre-du-Voleur* (Paris 1944, preface by Jean Giono, transl. by Elisabeth Desmarest), *Indrek* (Paris 1946, transl. by Ellen Terrence), *Les Jours d'emeutes* (Paris 1947, transl. by Gilberte Audouin-Dubreuil), *Les Amours de Karin* (Paris 1947, transl. by Audouin-Dubreuil), *Retour à la Terre-du-Voleur* (Paris 1948, transl. Audouin-Dubreuil)
- In German: *Der Däumling* (Tallinn 1936, authorized translation), *Wargamäe* (Berlin 1938, transl. by Edmund Hunnius), *Indrek* (Berlin 1939, transl. by Hunnius), *Karins Liebe* (Berlin 1940, transl. by Hunnius), *Rückkehr nach Wargamäe* (Berlin 1941, transl. by Hunnius), *Der Bauer von Körboja* (Berlin 1958, transl. by Adolf Graf), *Satan mit gefälschtem Pass* (Berlin 1959, transl. by Felix Loesch), *Wargamäe* (Leipzig 1970, transl. by Adolf Graf), *Ich liebte eine Deutsche* (Tallinn 1977, transl. by Hunnius), *Die lebenden Puppen: Prosa in Auswahl* (München 1979, introd. by Friedrich Scholz, transl. by Barbara and Friedrich Scholz), *Indrek* (Leipzig 1980, transl. by Eugenie Meyer), *Wenn der Sturm schweigt: Ein Roman über das Jahr 1905* (Leipzig 1983, transl. by Eugenie Meyer), *Karins Liebe* (Leipzig 1988, transl. by Meyer), *Rückkehr nach Wargamäe* (Leipzig 1989, transl. by Meyer); DLS, ENO
- In Hungarian: *Az erdőárki gazda* (Gyoma 1933, transl. by Aladár Bán), *Pokoltanya új Sátánja* (Budapest 1959, transl. by Lavotha Ödön), *Orcád veritékével* (Budapest 1967, transl. by Gábor Bereczki), *Sötét sziklák* (Budapest 1970, transl. by Bereczki), *Pünkösdvásárnap* (Budapest 1978, transl. by Bereczki and Béla Kálmán), *Juudit* (Szombathely 1999, transl. Bereczki); AEK
- In Latvian: *Mežstrautu saimnieks* (Riga 1925, transl. by Elīna Zālite), *Zeme un mīlestība 1–4* (Riga 1936, transl. by Zālite), *Viena laulība* (Riga 1938, transl. by Zālite), *Aizpekļu jaunais velns* (Riga 1942, transl. by Adele Soll; Riga 1951, transl. by Jānis Žigurs), *Dzīve* (Minneapolis 1958, transl. by Zane Zemdega), *Velns ar viltotu pasi* (Brooklyn 1962, transl. by Soll), *Es mīlēju vācu meiteni* (Riga 1974, transl. by Žigurs), *Miniatūras* (Riga 1978, transl. by Tamāra Vilsone), *Mūsu lapsa* (Riga 1982, transl. by Vilsone); PM
- In Lithuanian: *Naujasis Vanapaganas* (Vilnius 1957, transl. from Russian by Augustinas Gričius), *Kerbojos šemininkas* (Vilnius 1960, transl. by Eduardas Astramskas), *Tiesa ir teisingumas 1: Vargamajė* (Vilnius 1963, transl. from Russian by Juozas Baltušis), *Gyvenimas ir meilė* (Vilnius 1978, transl. by Aldona Ona Kalm); Dr; *Pergalė*, 1978, no 1 (transl. by Danutė Sirijos Giraite), *Mūsų žodis*, 1978, no 11 (transl. by Astramskas); play *Karaliui šalta* (transl. by Astramskas) performed in 1973 in Vilnius
- In Polish: *Wargamäe* (Poznan 1971, transl. by Janina Nowak), *Nowy Piekłelnik z Czatoryi* (Warsaw 1983, transl. by Jerzy Litwiniuk); NE
- In Russian: *Собрание сочинений в шести томах* (Moscow 1966–1968, comp. by Paul Rummo, eds. Rummo, Heino Puhvel et al); EN, ENO, LV

In Slovak: *Dva rody z Vargamäe* (Bratislava 1973, transl. by Ružena Dübřavová)

In Swedish: *Husbonden på Körboja* (Stockholm 1938, transl. by Carl Mothander), *Hin onde i avgrunden* (Moscow 1963, transl. by S. Wallenius); ESK

## Criticism

Vladimir Macura, *Anton Hansen Tammsaare aneb cesta za epopeji* (Praha 1999); Aino Kallas, 'A. H. Tammsaare', in: *Nuori-Viro* (Helsinki 1918); Ilse Lehist, 'Tammsaare, Kangro and the Devil', in: *Baltic Literature and Linguistics* (Columbus, OH 1973); Friedrich Scholz, 'Ausdrucksformen des Pradoxen in Anton Tammsaares Roman "Der neue alte Teufel aus dem Höllengrund"', in: *Jubiläumsschrift zum fünfzigjährigen Bestehen des Slavisch-Baltischen Seminars der Westfälischen Wilhelms-Universität Münster* (Münster 1980), pp 151–165; Friedrich Scholz, 'Die Entwicklung des poetologischen Systems A. T.'s im Rahmen der Entwicklungstendenzen der europäischen Literatur', in: *Congressus Quintus Internationalis Fenno-Ugristarum. Pars VII* (Turku 1981), pp 421–426; Herbert Salu, 'Anton Hansen Tammsaare, Oscar Wilde und Eino Leino', *Commentationes Balticae* VII/VII, no 6, 1959, pp 249–272; Jaan Kaplinski, 'Tammsaare und Hemingway', *Trajekt*, 1981, no 1, pp 128–135; Maire Jaanus, 'Tammsaare and Love', *Interlitteraria*, no 10, 2005, pp 179–195; Mirjam Hinrikus, 'Spleen the Estonian Way: Estonian Literary Decadence in J. Randvere's "Ruth", Friedebert Tuglas' "Felix Ormusson" and Anton Hansen Tammsaare's Novellas "Noored hinged" and "Kärbes"', *Interlitteraria*, no 11, 2006, pp 305–321; Birutė Masionienė, *Literatūriniai ryšiai pėdsakais* (Vilnius 1982), pp 178–211; Idem, *Iš Kalevo šalies* (Kaunas 1990), pp 50–67.



**Tätte, Jaan** | EE | (\*24.3.1964 Viljandi) One of the most popular contemporary Estonian playwrights, also well-known abroad. Winner of the Baltic Assembly Prize for Literature (2002).

In 1982–1984, Tätte studied biology at the University of Tartu, and in 1990 he graduated from the Higher Theatre School of the Tallinn Conservatory as an actor. He has worked in the City Theatre of Tallinn (in 1990–2003 as an actor, in 2003–2007 as a playwright/dramatist). Since 2007 he lives on Viljandi island, since 2008 working there as an island guard. In 1988–1991, he participated in the activities of the theatre group of the Pirgu Development

Centre. He has acted in films, written screenscripts and been active as a singer and a songwriter (his CD *Mine mine* was released in 2001; together with Marko Matvere he has produced three more CDs). He has directed two of his own plays at the City Theatre of Tallinn.

Plays: *Tere!* (Hello!, premiered in 1997), *Ristumine peateega ehk Muinasjutt kuldsest kalakesest* (The Highway Crossing or a Tale of a Golden Fish, 1998), *2000 aastat elu Eestimaal ehk Piknik Reiu jõel* (2000 Years of Life in Estonia or a Picnic at Reiu River, 2000), *Sild* (The Bridge, 2000), *Palju õnne argipäevaks!* (Happy Everyday!, 2001), *Kaotajad* (The Losers, 2003), *Latern* (The Lantern, 2004), *Meeletu* (Mindless, 2005), *Kaev* (The Well, 2006); in 2002 a collection of four of his plays, *Näidendid*, was published, in 2008 it was followed by another collection of four plays *Näidendid II*. Collection of song-texts: *Jaan Tätte laulud* (Jaan Tätte's Songs, 2002).

The main subjects of Tätte's plays might be called love and dreams. In the context of our harsh and estranged world, he stands for traditional and, maybe even at first sight, old-fashioned human values. His plays are coloured by mild and warm humour. The characters have often been placed in situations where they have to test their relationships and abilities (human feelings vs. an unimaginable amount of money, fatal illness vs. a desire for life and love, admiration of novelty or evil vs. the routine of everyday life).

In his works, Tätte has modified the fairy-tale-like plot (in *Ristumine peateega*) and used the monologue form (the first act of *Sild* is based on a young woman's sensitive soliloquy). He has created a well-made comedy, playing on the borderline of absurdity (*Palju õnne argipäevaks!*), a jolly play for children (*Tere!*), as well as scripts for a panoramic open-air performance (*2000 aastat elu Eestimaal*) and a musical (*Kaotajad*). Having been written by an actor, his plays offer unique stage characters and fluent, as well as playful dialogue. | PIRET

KRUUSPERE

### Translations

In English: *Plays* (2003, introd. by Monika Läänesaar, transl. by Krista Kaer and Triin Sinissaar), *The Highway Crossing* (transl. by Kaer) was staged in 2006 in London

In Finnish: *Silta* (transl. by Jouko Vanhanen) was staged in 2001 in Helsinki; *Unelmamies* (transl. by Terttu Savola) was staged in 2006 in Espoo

In German (all transl. by Irja Grönholm): *Bungee-Jumping oder Die Geschichte vom goldenen Fischlein* was staged

in 2000 in Würzburg, *Die Brücke* was staged in 2002 in Stuttgart, *Fasten Seat Belts oder Viel Glück zum Alltag!* was staged in 2005 in Schwerin, *Elchtest* was staged in 2006 in Wiesbaden; *Estonia*, 2001, no 1

In Latvian: *Krustojums ar galveno ceļu* (transl. by Januss Johansons) was staged in 2000 in Valmiera; *Brīvais kritiens* (transl. by Alvis Hermanis) was staged in 2000 in Riga

In Russian (all transl. by Irina Belobrovtsseva and Vitali Belobrovtssev): *Пересечение с главной дорогой или сказка о золотой рыбке* was staged in 2002 in Yerevan, *Поздравляю с будним днем!* was staged in 2004 in Moscow; КС; *Вышгород*, 1999, no 4/5

In Swedish: *Bron* (transl. by Maarja Talgre) was staged in 2003 in Göteborg; *Där vägarna möts* (transl. by Annabelle Rice) was staged in 2005 in Helsinki; HIS

*Ristumine peateega* has been staged in more than 30 different theatres abroad, mainly in Germany, *Palju õnne argipäevaks* has been staged in more than 10 different theatres abroad.

### Criticism

Triin Sinissaar, Jaan Tätte – actor, director and playwright, *Global Estonia*, 2000, no 4, pp 78–80.



**Tauns, Linards** | LV | (\*13.10.1922 Ragaciems, †30.7.1963 New York, USA) Poet.

Emigrated to Germany in 1944, moved to New York, USA, in 1950. Worked as a typesetter at a publishing house and editor for the publication *Latviešu Žurnāls*.

His first publication was in 1964. Collections of poems: *Mūžīgais mākonis* (Eternal Cloud, 1958), *Laulības ar pilsētu* (Marriage to a City, 1964), *Iesim pie manas mīļās* (Let's Go to My Love, 1972), and selected works in *Plīvošana ar pilsētu* (Fluttering with a City, 1988).

In the mid 1950s, together with Gunars Saliņš, Tauns became the leading personality in the Hell's Kitchen group of Latvian poets and artists. (In New York, Tauns lived in Hell's Kitchen in Manhattan.) In his poetry, Tauns blends his visions of childhood and Latvia, allusions in the world of



literature and art, and inner and outer reality in innovative expressions and poetic paintings. Tauns was inspired by the collection of poems *Mirrors of Fancies* by Aleksandrs Čāks, the French symbolists and surrealists (Baudelaire, Apollinaire), the English poet Dylan Thomas, the Spanish poet García Lorca, as well as finding inspiration in the art of Ancient Egypt and Greece and 20th-century French painting. Conceptions blend and retreat surreally from the logic of reality, creating their own world of poetry. The basic motif in several collections is the city, which Tauns celebrates both in imagination and in detail. The concepts of death and non-existence, as well as the symbolism of Christianity, are also significant. | EVA EGLĀJA-KRISTSONE

### Translations

In Bulgarian: ACL

In Lithuanian: *Metmenys*, no 14, 1967 (transl. by Zina Katiliškienė)



**Traat, Mats** | EE | (\*23.11.1936 Meema Village, Tartu County) Poet, prose writer, playwright, scriptwriter and translator. Traat is a prominent and esteemed literary classic whose ethical-philosophical work is dominated by the country theme and the subject of individual and national destiny. He has received several awards.

Mats Traat graduated from Vaeküla Agricultural School in 1957 and was later a worker and a supervision inspector for a state farm. He studied in the Gorky Literature Institute in Moscow from 1959 to 1964 and took courses in film directing and scriptwriting in the same place from 1968 to 1969. He worked as an editor in the Tallinnfilm studios from 1965 to 1968. He has been working as a professional writer in Tallinn since 1970. Traat has been a member of the World Literary Academy, Cambridge, since 1985.

Poetry: *Kandilised laulud* (Square Songs, 1962), *Küngasmaa* (Bumpy Land, 1964), *Kaalukoda* (The Weighing-House, 1966), the long poem *Kassiopeia* (Cassiopeia, 1968), *Laternad udus* (Lanterns in the Fog, 1968), *Ilmakaared* (Cardinal Points, 1970), *Etiüdid läiteks* (Sketches for Lighting a Fire, 1971), *Hilised talled* (Late Lambs, 1976), *Harala elulood* (Biographies from Harala, 1976), *Lagendiku aeg* (The Time of the Clearing, 1977), *Septembrifuga* (A September Fugue, 1980), *Sügislootus* (An Autumn Hope, 1986), *Jäälilled* (Frost Flowers, 1989), *Ajalaulud* (Songs of Time, 1990), *Vastuseta* (Unanswered, 1991), *Koidu kätes* (In the Hands of the Dawn, 1993), *Armastuse päiv* (The Day of Love, 1995), *Kõllane õtak* (A Yellow Evening, 2001), *Uued Harala elulood* (New Biographies from Harala, 2002), *Elusäde* (The Life Spark, 2003), and *Orjavits õitseb* (The Wilde Rose is Blossoming, 2005); selections *Valitud luuletused* (Selected Verse, 1979), *Päike on ränduri kodu* (The Sun is the Traveller's Home) in *Valitud teosed III* (Selected Works III, 1985), *On unistus kui ränikivi* (A Dream Is Like Firestone, 2000), *Traat armastusest: lembeluuletusi mitmest aastakümnest* (Traat on Love: Love Poetry of Several Decades, 2006), and *Soe õhtu* (Warm Evening, 2008). Short prose: *Koputa kollasele aknale* (Knock at the Yellow Window, 1966), *Irdinimene* (The Detached Man, 1967), *Mänguveski* (The Toy-Mill, 1972), *Kohvioad* (Coffee Beans, 1974), *Umbsõlm*. *Armuvägi* (The Dead Knot. Powerful Love, 1989), *Kartaago kiirrong* (Carthago Express, 1998), *Rukkiräak linnas* (Corncrake in Town, 2001), and *Islandi suvi* (Icelandic Summer, 2003) and *Sarviku armastus: valik kultuuriloolisi novelle* (Old Devil's Love, 2007). Novels: *Tants aurukatla ümber* (The Dance Around a Steam-Boiler, 1971), *Maastik õunapuuga ja meiereikorstnaga* (A Landscape with an Apple-Tree and a Dairy-Chimney, 1973), *Pommeri aed* (Pommer's Garden, 1973), *Inger* (1975), *Türgi oad* (French Beans, 1977), *Puud olid, puud olid hellad velled* (Trees – They Were Such Tender Brothers, 1979), *Rippsild* (The Rope Bridge, 1980), *Karukell, kurvameelsuse rohi* (Pasque-Flower – a Medicine Against Melancholy, 1982), *Üksi rändan* (I Walk Alone, 1985), *Minge üles mägedele* (Go Up to the Hills, I 1987, II 1994), *Hirm ja iha* (Fear and Desire, 1993), *Kodu on ilus* (Home is Beautiful, 1994), *Peremees võtab naise* (The Master Takes a Wife, 1997), *Muld lõhnab* (Soil Smells Nice, 1999), *Valge lind* (A White Bird, 2000), *Haamri all* (Under the Hammer, 2001), and *Valitud teosed I–III* (Selected

ted Works, 1985). Play: *Päike näkku* (Sun in the Face, 1981). Traat has also written short plays and film scripts, and has translated poetry from Polish, Czech, Russian, Macedonian, Finnish and Latvian.

Traat's earlier poetry is characterised by a restless search for ideals and a sensitive understanding of his generation, which leads to a symbolism that analyses the relationship of times and truths, and stresses the persistence of national-cultural continuity and the essential values of life. The central idea of his poetry is the obligation of constant ethical renewal: he attacks stagnation and denounces the petty bourgeois mentality. In addition to love poems, the other prevailing theme in his poetry is country life and the problems of country people, characterised by specific images and dense wording. Dramatic Estonian history is illustrated in powerful Harala epitaphs through descriptions of individual destinies. The ethical feeling of Traat's later poetry deepens and the time-critical attitude of his patriotic poetry increases, proclaiming faith in life and hope for the future. His poems written in the Tartu dialect are carried by a more general feeling of oblivion, but also by the fear that the dialect might perish.

As a novelist who is involved in continuing the traditions of Estonian literature, Traat has illustrated the changes in people and time in a realistic manner: his conception of man is mostly social-ethical and highly existential. In addition to an urban atmosphere, his prose is also dominated by descriptions of the countryside and farm life (feeling one's roots, the hearth, the need to work, and everyday life as a closed circle), which grows into a historical generalisation of the destiny of land and people. He focuses on the feeling of the dead end which has struck families and the nation because of twists in time and foreign powers. He proves to be an expounder of historical processes, both in the past and the present, uniting the epic and dramatic, comic and tragic across an impressive range. He considers dutiful work and respect for nature to be the eternal values of life and emphasises that maintaining the farmer mentality and generational ties is the basis for the continuance of the nation. The spirit of nationality in his country prose is amplified by ethnographic motifs and the use of dialects in the speech of some characters. On the other hand, the mission of his prose is to protest and fight against the everyday lowness and devaluation of people, and to arouse people to a meaningful life

in order to overcome psychological crises and everyday or marital problems. | ANDRUS.ORG

## Translations

- In Bulgarian: *Избрани стихотворения* (Sofia 1976; comp. and transl. by Zdravko Kisiov), *Танц край парния котел* (Plovdiv 1976, transl. by Kisiov), *Просто живот* (Rousse 2007, comp. and transl. by Kisiov); ERK, \*GNEN, GNP, \*100ShSL
- In Dutch: WW
- In Czech: *Tanec kolem parního kotle* (Prague 1979, transl. by Květuše Nováková), *Inger* (Prague 1983, transl. by Naděžda Slabihoudová)
- In English: *Inger* (1989, transl. by Helmi Tillermann); \*BQ, ESSI, LW, MEE, SC
- In Esperanto: ESP
- In Finnish: *Viisi tanssia* (Hämeenlinna 1976, transl. by Martti Rauhala), *Inger* (Hämeenlinna 1981, transl. by Toivo Kuldsepp), *Riippusilta* (Hämeenlinna 1982, transl. by Martti and Elina Rauhala), *Vilukko* (Helsinki 1985, transl. by Eva Lille), *Karthagon pikajuna* (Hämeenlinna 2001, transl. by Martti Rauhala); ELN, NR
- In French: LH, *Estuaries* [Luxembourg], no 23, 1994 (transl. by Antoine Chalvin)
- In German: *Inger oder Das Jahr auf der Insel* (Berlin 1976, transl. by Siegfried Behrsing); *Hellenormer Abende* (Luo-ma 1997, transl. by Andres Niitepöld); DLS, ESNO, TMEE
- In Hungarian: BKP, BM, EK, MEE
- In Latvian: *Līdzsvars* (Riga 1969, transl. by Laimonis Kamara), *Dancis ap tvaikakatlu* (Riga 1972, transl. by Tamara Vil-sone), *Silpurenē – zāles pret grūtsirdību* (Riga 1987, transl. by Rūta Karma), *Haralas dzīves stāsti* (Riga 2005, transl. by Guntars Godiņš); \*BR, CK, \*PTD
- In Lithuanian: *Šokis apie garo katilą* (Vilnius 1974, transl. by Aldona Kalm); in: Gediminas Jokimaitis, *Ziemos bijūnai* (Vilnius 1988); *Dienovidis*, 6.1.1995 (transl. by Danutė Siri-jos Giraitytė), PP 2004 and *Šiaurės Atėnai*, 27.7.2004 (transl. by Sigita Gedā)
- In Norwegian: EL, BKP
- In Polish: *Ziarna kawy* (Warsaw 1978, transl. by Krystyna Borowiecka), *Sad Pommera* (Warsaw 1983, transl. by Stanislaw Niewiadomski)
- In Russian: *Библиотечка избранной лирики: Матс Траат* (Moscow 1964, comp. by L. Oshanin), *Ориентир* (1972, transl. by Boris Shtein), *Танец вокруг парового котла* (Moscow 1974, 1978, 1980, transl. by P. Minna), *Ингер* (Moscow 1976, 1980, transl. by Minna), *Кофейные зерна* (Moscow 1978, transl. by Minna), *Сад Поммера* (1978, Moscow 1980, transl. by Minna), *Осенние фуги* (Moscow 1981, transl. by Svetlan Semenenko), *Были деревья, вещи братья* (Moscow 1983, transl. by Elviira Mikhailova), *Солнце в лицо* (Moscow 1983), *Избранное: Романы; По-весть* (Moscow 1986); *Осенние надежды* (1997, transl. by Boris Balyasny); AEP, AEPa, EN, ESN, NEN, RO, SD; *Радуга*, 2003, no 2 (transl. by Sergei Semenenko)
- In Slovak: OM, PMI
- In Ukrainian: MEP
- Also *Tants aurukatla ümber* in Bulgarian (1976), Kyrgyz (1983), Esperanto (1984) and Tajik (1987), and *Inger* in Ukrainian (1976). Translations of his poetry and prose have appeared in magazines, anthologies and collections in more than 30 languages.



## Criticism

Maret Kangur (comp.), *Mats Traat: His Biography and Works* (Tallinn 1989); Livia Viitol, 'Views of Freedom: Mats Traat', *ELM*, no 24, 2007, pp 22–27; Birutė Masionienė, *Is Kalevo šalies* (Kaunas 1990), pp 90–96, 128–130; 'Esu paskutinis mohikanas' [an interview], *Metai*, 2004, no 5/6, pp 129–135.



## Trasuns, Francis | LV | (\*16.10.1864

Sakstagols, †6.4.1926 Riga, buried in the Rēzekne Cemetery) Latgalian writer, publicist, journalist, politician. The Trasuns Memorial Museum is located in his home, Kolnasāta in the Rēzekne region.

Trasuns studied at the St Petersburg Catholic Seminary (1883–1887). In 1891 he graduated from the St Petersburg Catholic Religious Academy and received a master's theology degree. In 1906 he was elected to the First Russian State Council. He fought the prohibition of the Czar's government to use the Latin alphabet in Latgale, which was successfully won in 1905. He was one of the organisers of the Latgale Congress in 1917 and a passionate supporter of the idea to merge Latgale with the rest of Latvia. During 1917–1919 he served as a Catholic priest in a number of Latvian congregations. He was twice elected member of the Saeima (parliament). He was excommunicated from the Catholic Church in 1925 because of political and religious intrigues. In 1998 the Vatican rehabilitated Trasuns.

Trasuns' main contribution to the field of literature is the collection *Fabulas* (Fables, 1924), where, in a direct, precise style, he speaks of the contradictions of social life and development in Latvia, and especially Latgale, in the 1920s. Trasuns published the Daugava Catholic Calendar (1900–1904), a newspaper in the written Latgale dialect, *Auseklis* (1906–1907), as well as one of the first readers in the Latgale dialect, *Školas dōrzs* (1909). His collected works were published, *Dzīve un darbi* (Life

and Work, I, 1938, II, 1940), with a second, supplemented publication *Dzīve un darbi* (Life and Work, I–III, 1997–1998).

Trasuns' work was outstandingly popular in Latgale, and it paved the way for the tradition of contemporary 20th-century Latgale prose and poetry. He knew how to merge the religious and the secular, the positions of a Latgalian Catholic and a Latgalian – expert and protector of folklore, showing the importance of both, and their place in the cultural history of Latgale. | JANĪNA KURSĪTE

## Criticism

Jānis Soms, *Francis Trasuns* (Riga 1935).



**Tuglas, Friedebert | EE |** (original name Mihkelson, \*2.3.1886 Ahja, Tartu County, †15.4.1971 Tallinn, buried in the Metsakalmistu Cemetery) Prose writer, literary critic, and editor, who acted as a leading figure in the modernisation of Estonian literature and criticism in the first decades of the 20th century.

Tuglas was one of the principal members of the Noor-Eesti (Young Estonia) group, which initially combined a search for new aesthetic ideals with the keen socio-political consciousness of the time. During the revolution of 1905 he was engaged in conspiratorial work; after imprisonment in 1905–1906, he went into exile (September 1906 to April 1917). Travelling widely, he acquired an excellent knowledge of modern European literature; his long-time personal contacts with young Latvian writers (Kārlis Skalbe, Jānis Akuraters, Linards Laicens) had started in Helsinki in 1906. After his return, he played a major role in Estonian cultural life. He was an initiator of the group Siuru and an editor of its anthologies. He participated in the foundation of the Estonian Writers' Union (1922) and was the first editor of its journal *Looming* (1923–1926). In 1937 he was elected an honorary member of the London

PEN Club. Having been treated with respect at the beginning of the Soviet regime (receiving the title 'People's Writer'), he was pilloried in the period 1949–1955. In his later life he devoted himself to revising his literary and critical works.

Tuglas is considered to be an excellent stylist and short story writer. Having begun with the realistic and visionary pieces, *Hingemaa* (His Own Plot of Land, 1906), *Meri* (The Sea, 1908), *Liivakell* (The Hour-Glass: Works from 1901–1907, 1913), his first collections of short stories, *Kahekesi* (Two Together, 1908) and *Õhtu taevast* (The Night Sky, 1913), attest to the neo-romantic and impressionistic pursuits nurtured by his readings of Jens-Peter Jacobsen, Oscar Wilde, and Georges Rodenbach. Delicate sensuality, with a mixture of decadent sombreness, expressed in elaborate visual language, was his contribution to the beginning of the modernist age. Tuglas reached his mature period with the collections *Saatust* (Destiny, 1917), *Raskuse vaim* (The Spirit of Gloom, 1920) and *Hingede rändamine* (The Transmigration of Souls, 1925), which are marked by intense symbolic diction, a mix of reality and fantasy, a search for 'mathematically' balanced composition, and a combining of literature with myth. The gloomy instinctual side focused on in the first two collections gives way to contemplative cosmic anguish in *Hingede rändamine*, where allusions to *commedia dell'arte* and eastern philosophy can be perceived. Fantastic imagery in tandem with rational architectonics, including dialogical play with paradoxes, forms the creative dyad of Tuglas' mature period. Flaubert, Nietzsche and Poe served as his foremost literary models. The mystification of Arthur Valdes (in the short story 'Arthur Valdes', 1916), in fact Tuglas' alter ego, provided the Latvian writer and journalist R.F. Bērziņš with a pseudonym.

The novel *Felix Ormusson* (1915), written in the form of a diary, is deemed the best example of impressionistic novel-writing in Estonian literature. Depicting the abortive love affair between a young aesthete and two maidens, against a backdrop of colourful landscape paintings, the novel foreshadowed Tuglas' somewhat changing attitude toward his earlier aestheticism. His second novel, *Väike Illimar* (Little Illimar, 1937) was written after a ten-year intermission in his literary production. It is an extremely empathetic work, in which he evokes his childhood through the eyes of his boyhood self. His lifelong struggle for stylistic perfection

is pitched here in a realistic form, which displays considerable lyrical subtlety in conveying the dialogue between the adult author and his five-year-old self.

The quality and amount of Tuglas' critical output is incomparable in Estonian literary criticism. Although largely self-educated, he became the chief speaker for a conscious approach to literary style and form. Tuglas' critical studies are distinguished by their power to synthesize: he not only retains a fine sense of local context while introducing modern European critical ideas, but also has as his stylistic ideal a kind of hermaphroditic combination of realism with romanticism, of male with female. In the 1920s and 1930s he published four extensive monographs on Estonian writers and literati: *Ado Grenzsteini lahkumine* (The Departure of Ado Grenzstein, 1926), *Juhan Liiv* (1927), *Karl Rumor* (1930), and *Eesti Kirjameeste Selts* (Society of Estonian Literati, 1932), as well as eight volumes of his critical works *Kriitika* (Criticism, 1935–1936; a critical edition with a commentary is currently in production).

Rich cultural information is contained in Tuglas' *Noorusmälestused* (Memories of My Youthful Days, 1940) and *Mälestused* (Reminiscences, 1960). He also wrote *Marginalia* (1922; enlarged 1966), a diary of fact and fiction, *Unelmate maa* (Land of Dreams, 1942) and the travel books *Teekond Hispaania* (A Journey to Spain, 1918), *Teekond Põhja-Aafrika I–III* (A Journey to North Africa I–III, 1928–1930) and *Ühe Norra reisi kroonika* (Chronicle of a trip to Norway, 1939). Tuglas was highly esteemed as a translator from Finnish and Russian (Aleksis Kivi, Aino Kallas and Aleksei Tolstoi). In the ongoing series the Collected Works of Tuglas, ten volumes have been published (1986–2009). | REIN UNDUSK

### Translations

- In Bulgarian: *Малкият Илимар* (Sofia 1965, transl. by Margarita Mihalkova); ERK
- In English: *Riders in the Sky* (Tallinn 1982, transl. by Oleg Mutt), *The Poet and the Idiot and other Stories* (Budapest; New York 2007, transl. by Eric Dickens); EA, ESS1, SES
- In Esperanto (all transl. by Heinrich Richard Seppik): *Kvin noveloj* (Haapsalu 1924), *En la fino de la mondo* (Haapsalu 1924), *Popi kaj Huhuu* (Haapsalu 1924)
- In Finnish: *Vilkkuva tuli* (Helsinki 1911, transl. by Aino Suits), *Kohtalo* (Helsinki 1919, transl. by Aino Kallas), *Viron kirjallisuuden historia* (Helsinki 1939), *Kultainen rengas ja muita novelleja* (Helsinki 1962, transl. by Raili Kyllikki Kilpi-Hynynen), *Pikku Illimar – lapsuuteni romaani* (Helsinki 1967, transl. by Kilpi-Hynynen), *Marginalia: mietteitä ja mielialoja* (Oulu 1986, transl. by Johanna Laak-



- so), *Muistelmät vuosilta 1895–1910* (Helsinki 1986, transl. by Kilpi-Hynynen), *Felix Ormusson* (Oulu 1988, transl. by Otto Aho); ELN
- In French: *Ultime adieu* (Paris 1974, transl. by B. Jouffroy and J. Roque); ACE
- In Georgian: *100 marginals* (Tbilisi 1984, transl. by Amiran Kaladze)
- In German: *Am Rande der Welt* (Tartu 1935, transl. by Friedrich Schwarz), *Des Menschen Schatten* (Tartu 1935, transl. by Friedrich Schwarz), *Illimar* (Berlin 1959, authorized transl. by Friedrich Schwarz), *Der goldene Reifen* (Berlin 1961, authorized transl. by Eugenie Meyer), *Wo einst Karthago stand: Kulturhistorische Reise durch Spanien und Nord-Afrika* (Berlin 1968, transl. by Eugenie Meyer), *Die himmlischen Reiter* (Tallinn 1982, transl. by Gisela Teeäär); ADK, DGB, DLS, EG, ESNO
- In Hungarian: *Végzet: Három novella* (Gyoma 1933, transl. by Elemér Virányi), *A kis Illimar* (Budapest 1971, transl. by Gábor Bereczki); AEK
- In Latvian: *Popītis un Huhū* (Riga 1922, transl. by Roberts Bērziņš), *Vasaras nakts mīla* (Riga 1922, transl. by Bērziņš), *Pasaules malā* (Riga 1923, transl. by Elina Zālite), *Mazais Illimārs* (Riga 1960, transl. by Džuljeta Plakidis); PM, PP
- In Lithuanian (all transl. by Eduardas Astramskas): *Mažasis Ilimaras* (Vilnius 1959, foreword by Kostas Korsakas), *Vikingų kraujas* (Vilnius 1960); *LirM*, 17.9.1960
- In Polish: *Mały Illimar* (Warsaw 1962, transl. by Maria Kowalewska), *Na krańcu świata* (Krakow 1986, transl. by Arne Puu); NE
- In Russian: *Маленький Иллимар* (Moscow 1956, transl. by Leon Toom), *Золотой обруч: Рассказы* (Tallinn 1961, transl. by Liidia Toom, Leon Toom), *К своему солнцу: Роман, новеллы, маргиналии* (Moscow 1963, transl. by Liidia Toom and Leon Toom), *Ёжик* (Tallinn 1986, transl. by Irina Belobrovtsseva and Vitali Belobrovtssev), *Маленький Иллимар: Роман, Новеллы, Миниатюры, Маргиналии* (Moscow 1986, transl. by Belobrovtsseva, Belobrovtssev, Liidia and Leon Toom); EN, ENO, ESN, PEST
- In Serbo-Croat: *Na kraju svieta* (Zagreb 1944, transl. by Josip Velebit)
- In Slovak: *Veľké tajomstvo* (Bratislava 1977, transl. by Viera Dudášová)
- In Swedish: ESK
- Multilinguals: *Popi and Huhuu* (Tallinn 1986, transl. into Russian, English, German and Finnish by Leon Toom, Oleg Mutt, Gisela Teeäär and Raili Kyllikki Kilpi-Hynynen), *Riders in the Sky* (Tallinn 1986, transl. into Russian, English and Finnish by Irina Belobrovtsseva, Vitali Belobrovtssev, Oleg Mutt and Johannes Laaksoo)

## Criticism

Rein Undusk (ed.), *At the End of the World: Text, Motif, Culture* (Tallinn 2005); Aino Kallas, *Nuori-Viro* (Helsinki 1918); Ants Oras, 'Friedebert Tuglas', *L'Estonie Littéraire*, 1939, no 7; Jaan Puhvel, 'From Golden Hoop to Shifting Rainbow: The Seven Creative Decades of Friedebert Tuglas', *BA*, vol 43, 1969, pp 365–367; Jaan Undusk, 'Notes on the Idea of Synthesis in Estonian Neoromanticism', in: *Congressus septimus internationalis fenno-ugristarum, Sessiones sectionum, Dissertationes: Litteraria*, Debrecen 1990; Mirjam Hinrikus, 'Spleen the Estonian Way: Estonian Literary Decadence in

J. Randvere's "Ruth", Friedebert Tuglas' "Felix Ormusson" and Anton Hansen Tammsaare's Novellas "Noored hinged" and "Kärbes", *Interlitteraria*, no 11, 2006, pp 305–321; Maija Burima, 'The Semantics of the Mill in the First Half of the Twentieth Century in the Context of Latvian Literature and Friedebert Tuglas', in: Anneli Mihkelev and Benedikts Kalnačs (eds.), *We Have Something in Common: The Baltic Memory* (Tallinn 2007), pp 99–110; A. Kempe, 'Igaunu rakstniecības šidiena', *Jaunakas Zinas*, 1.11.1930; E. Zālite, 'Friedeberts Tuglass', *Daugavas Vēstnesis*, 1943, no 32; Kostas Korsakas, 'Susitikimai su F. Tuglasu', *LirM*, 26.2.1966; Jokūbas Skliutauskas, *Aukso šaknelė* (Vilnius 1982), pp 47–64; Birutė Masionienė, 'Frydebergo Tuglaso šimtmetis', *LirM*, 1.3.1986; Idem, *Iš Kalevo šalies* (Kaunas 1990), pp 36–41; Idem, 'Matyti iš tolimos', *Kultūros barai*, 1991, no 5, pp 43–45.



**Tysliava, Juozas** | LT | (\*1.11.1902 Geisteriškiai, Vilkaviškis region, †11.11.1961 Brooklyn, USA; reburied in the Rasų cemetery in Vilnius in 1962) Avant-garde poet.

Tysliava went to a gymnasium in Vilkaviškis, but in 1919 he left school and volunteered for the Lithuanian army. Having served a year, he worked in the editorial offices of various publications. He went to a gymnasium for adults, and studied at Vytautas Magnus University as an auditing student. Some of his poems appeared in the avant-garde publication *Keturi vėjai* (Four Winds). In 1925 he received a state grant and left for Paris to study journalism. There he got involved in cultural activities and socialised with foreign artists. In 1928 he published two issues of the multilingual avant-garde magazine *MUBA* (Mūsų baro apžvalga. Revue Internationale), which attracted avant-garde writers of different nationalities (Henrik Visnapuu, Andrejs Kurcijs, Bruno Jasieński, Uuno Kailas), among them the famous French playwright Jean Cocteau. The magazine was illustrated by the modern artists Piet Mondrian, Casimir Malevich and Jacques Lipchitz. In 1932, Tysliava settled in the USA, where he took an active part in the activities of American Lithuanians, and edited émigré periodical publications.

He published the poetry collections *Žaltvykslės* (Will-o'-the-Wisps, 1922), *Traukinys* (The Train, 1923), *Nemunos rankosė* (In the Arms of the Nemunas, 1924), *Auksu lyta* (It Rained Gold, 1925), *Tolyn* (Into the Distance, 1926), and the poetry selection *Poezija* (Poetry, 1935); he wrote the narrative poem *Tawa nouson*, in which he used parts of a text in Prussian (the poem was published posthumously). The selection of Tysliava's poetry and translations *Nemunos rankosė* (ed. by Vytautas Galinis) was published in 1967.

Tysliava started his creative path with musical lyrical verse in the symbolist manner, but in his second collection there appeared some poems written in avant-garde stylistics. The collection *Nemuno rankosė* marks the consolidation of avant-garde poetics: familiar speaking, the declaration of one's own genius, the cult of technology, progress, urban culture and cosmopolitanism, the poetisation of youth, vitality and dynamism. All this is conveyed with wit, playfulness, and, often, with bravado (Tysliava calls himself a 'Barbarian from lowlands of Suvalkija', cf. Kurcijs' collection *Un Barbare à Paris*, 1925). Yet melodious stylistics beats through the emphatic roughness of the prosaic everyday language, and an occasional romantic note through the tone of bravado. Linguistic and visual playfulness and the intertwining of several styles make Tysliava, next to Kazys Binkis, one of the most outstanding poets of the early Lithuanian avant-garde. | DALIA

SATKAUSKYTĖ

### Translations

In Dutch: ESHGH

In English: GA, GO; *Lituanus*, vol 7, no 4, 1961 (transl. by George Reavey)

In Esperanto: ELP

In French: *Coup de vents* (Paris 1926, transl. by Halina Izdebska, introd. by Oscar Milosz)

In German: 'AKE, LPAZJ

In Hungarian: LK

In Latvian: in: Andrejs Kurcijs, *Kopotī raksti*, vol 5 (Riga 1982); *Trauksme*, 1928, no 2 (transl. by Lūcija Zamaiča)

In Polish: APL, WNPL

In Russian: LP20; in: Евгений Пшкляр, *Летува золотое имя* (Paris 1927); *Вильнюс*, 1991, no 2 (transl. by Yuri Kobrin)

In Serbian: ALP20

### Criticism

Christoph Zürcher, 'Der Frühling der litauischen Avantgarde', in: *Zentrum und Peripherie in den slavischen und baltischen Sprachen und Literaturen: Festschrift zum 70. Geburtstag von Jan Peter Locher*, ed. by Robert Hodel (Bern 2004; *Slavica Helvetica* 71), pp 173–200; P[ėteris] K[ikuts], 'Kas ir "Muba"?', *Trauksme*, 1928, no 2, p 30.



**Uibopuu, Valev** | EE | (\*19.10.1913 Vana-Antsla, Võru County, †18.3.1997 Lund, Sweden, buried in Lüllemäe Cemetery in Karula) One of the most important authors of Estonian exile prose, a dedicated of human souls and describer of the world of loneliness and dreams.

Valev Uibopuu studied at the Otepää Grammar School from 1927 to 1929 and, having recovered from bone tuberculosis, he worked mostly as a journalist in Valga and later in Tallinn until he fled to Finland in 1943, and from there on to Sweden in 1944. He worked in the editorial office of the newspaper *Välis-Eesti* (Estonia Abroad) from 1944 to 1953. He graduated from the Estonian Grammar School in Stockholm in 1953 and studied at the University of Helsinki in 1953 and the University of Lund from 1954 to 1958. He defended his PhD at the University of Lund in 1970 with the thesis *Similarkomparative Konstruktionen im Finnischen und Estnischen*. He worked in the publishing house of the Estonian Writers' Cooperative in Lund from 1954 to 1970, and was also the chairman of its public limited company. Uibopuu was an Associate Professor at the University of Lund and the head of the Finno-Ugric Institute from 1971 to 1980.

Story: *Väravate all* (Under the Gates, 1936); books of short stories: *Viljatu puu* (The Barren Tree, 1940), *Linnud puuris* (Caged Birds, 1946), *Kahju läinud aegadest* (Alas for By-Gone Days, 1949), *Igavene küla* (The Everlasting Village, 1954), *Mosaik* (Mosaic, 1962), *Toselli serenaad* (Tosell's Serenade, 1982) and *Muutunud maailm* (A Changed World, 1997); for children: the story *Hõbedane lõng* (Silver Yarn, 1940) and book of stories *Met-samajake* (A Forest Cottage, 1941); novels: *Võõras kodu* (Foreign Home, 1945), *Keegi ei kuule meid* (Nobody Hears Us, 1948), *Neli tuld* (Four Lights, 1951), *Janu* (Thirst, 1957), *Markuse muutumised* (The Changes in Markus, 1961), *Lademed* (Loads, 1970), the two-part novel *Kaks inimelu ajapöördes*:



*Mina ja tema* (Two Human Lives in the Changes of Time: He and I, 1990) and *Ainult juhus* (Pure Chance, 1991). Uibopuu's essays were gathered into the collection *Ajavoolu võrendikest* (From the Networks of Time, 1987).

Uibopuu's characters are lonely people, isolated from the external world by psychological and/or physical walls. They have only a sporadic connection to the people close to them. Their friends stay behind an invisible wall, often also at great physical distances. His characters tend to live in their dreams, imaginations and memories rather than with both feet on the ground. People and their worlds of imagination and memories are very important in his literary creation: inner life determines the external environment and creates reality. The form of Uibopuu's novels is also determined by the principle of a human centre. His novels do not create an integral objective fictional world. In the 1950s, they were characterised by ordered modernism and the movement of the narrative centre or viewpoint between different characters. Uibopuu's best work is *Janu*, a novel about pain and disease, life force and healing, and the paradox of human life. The main character is a girl suffering from bone tuberculosis, and the action is limited to the field of vision and thought of the patient lying in bed, and the time of the action to one summer. Nevertheless, the novel does not lack intense life and variety. It illustrates well how days spent immobile in one place can be the most intense days of one's life.

The world-view in Uibopuu's novels is based on constant ambivalence. Everything seems to be moving in a certain direction, but at some point it becomes clear that the real direction of movement was quite the opposite: a time of disease and suffering proves to be the happiest time of one's life, things that are close are searched for over unattainable distances, and by attempting to cling to loved ones they are lost. Loneliness is inevitable and final. It does change in the course of life, but the hope of escaping from it is always illusory. Thus, Uibopuu's literary creation contemplates human life and human loneliness against a background of social whirlwinds. | EPP ANNUS

#### Translations

In Finnish: *Jano* (Porvoo; Helsinki 1958, transl. by Kerttu Mustonen-Hukki), *Markus, älä muutu!* (Porvoo; Helsinki 1962, transl. by Tuuli Reijonen-Uibopuu), *Neljä tulta* (Porvoo; Helsinki 1952, transl. by Kerttu Mustonen and Helvi

Katajavuori), *Häkkilinnut* (Porvoo; Helsinki 1945, transl. by Katajavuori and Eino Parikka); *Myöhäinen rakkaus* (Porvoo; Helsinki 1965, transl. by Tuuli Reijonen)  
In German: *Keiner hört uns* (Hamburg; Tallinn 1993, transl. by Benita Eisenschmidt); WKH  
In Latvian: *Neviens mūs nedzird* (Esslingen 1949, transl. by Leo Švarcs)

In Swedish: *Fyra eldar* (Stockholm 1955, transl. by Ragna Ljungdell), *Att vilja leva* (1960), *Markus hjälparen* (Stockholm 1963, transl. by E.R. Gummerus), *Ingen hör oss* (Järfälla 1991, transl. by Ilona Laaman and Christina Sejte), *Att vilja leva* (Stockholm 1960, transl. by Gummerus); *Ingestans att ta vägen* (Borås 1983, transl. by Ivo Iliste, Elisabeth Rein, Ragna Ljungdell, C. Nyström and Ilona Laaman), *Margeriita sökaren* (Borås 1987), *Markus hjälparen* (Stockholm 1963, transl. by Gummerus); EB

#### Criticism

Pertti Virtaranta, *Keskusteluja Valev Uibopuun kanssa = Vestlusi Valev Uibopuuga* (Helsinki 1991); Benita Eisenschmidt, 'Der estnische Schriftsteller Valev Uibopuu ist tot', *Baltica*, 1997, no 1, p 40.



**Under, Marie** | EE | (\*27.3.1883 Tallinn, †25.9.1980 Stockholm, buried in Stockholm Forest Cemetery) One of the most outstanding Estonian poets of the 20th century. Her powerful poetry of feeling and intensely contemplative poetry of thought was groundbreaking. Under received many literary awards, and was an honorary member of the International PEN Club, the United Poets Laureates International (Philippines), the Finnish Writers' Union, and the University of Free Asia.

Marie Under studied in a Private School for Girls in Tallinn from 1891 to 1900. She worked from 1901 to 1902 as an office clerk at the newspaper *Teataja*, married Carl Hacker in 1902 and moved to Moscow. She returned to Tallinn in 1907. She was a member of the Siuru and Tarapita literary groups from 1917 to 1922, and a founding member of the Estonian Writer's Union in 1922. She married the writer Artur Adson in 1924, and lived in Tartu from 1924 to 1925, after which she returned

to Tallinn, where she worked as a writer and translator. Under and Adson fled as political refugees to Sweden in September 1944, and lived in Stockholm after 1945. Under worked as an archive assistant in a theatre museum from 1946 to 1957. Estonian and Finnish literary institutions repeatedly nominated her for the Nobel Prize for Literature.

Collections of poems: *Sonetid* (Sonnets, 1917), *Eelõitseng* (First Flowering, 1918), *Sinine puri* (Azure Sail, 1918), *Verivalla* (Bleeding Wound, 1919), *Pärisosa* (Heritage, 1923), *Hääl varjust* (A Voice from the Shadows, 1927), *Rõõm ühest ilusast päevast* (Delight in a Beautiful Day, 1928), *Õnnevarjutus* (Eclipse of Happiness, 1929) *Lageda taeva all* (Under the Open Sky, 1930), *Kivi südamele* (A Stone off the Heart, 1935), *Mureliku suuga* (With Worried Lips, 1942), *Sädemed tuhas* (Sparks in the Ashes, 1954), *Ääremail* (On the Brink, 1963). Collections of selected poems: *Ja liha sai sõnaks* (And Flesh Became Word, 1936) *Kogutud teosed I–III* (Collected Works I–III, 1940), *Sõnasild* (A Bridge of Words, 1945), *Südamik* (The Core, 1957), *Kogutud luuletused* (Collected Poems, 1958), *Mu süda laulab* (My Heart is Singing, 1981; 1982), *Luuletused* (Poems, 1987); *Laternaks mu enda süda: valik luulet* (My own Heart for a Lantern, 2006); *Lauluga ristitud* (Baptized by Song, 2006). Under's poetry has also been published in bibliophilic publications. She has translated poetry from German (Schiller, Goethe, Rilke and Grillparzer), Russian (Lermontov, khmatova and Pasternak), French (Baudelaire and Maeterlinck), Norwegian (Ibsen), Lithuanian (Radauskas), Latvian (Čaks), English, Swedish, Finnish, Czech, Hungarian, Georgian and Chechen-Ingush.

Under began writing poetry in German. Her first Estonian poem was published in a newspaper in 1904 and her first book of poems was not published until 1917, creating a true revolution in Estonian poetry with her captivatingly bold eroticism and glowing expression of the delights of life and love. She then published a selection of her best poetry from the period of her poetic maturation, in which a young woman's expectations and her small world full of dreams, colours, flowers and voices prevail. She often used the sonnet and other traditional meters in her early poetry. After her third collection, which was also dominated by poems of feeling and experience, she turned to expressionism in her next two books of poetry as a reaction to her earlier decorative aesthetics. She depicted

the gross contradictions of the social realities of life after World War I, responding with deep anguish and with apocalyptic visions. Under diversified the form and motifs of her poetry in the second half of the 1920s. The years 1927 to 1935 mark the years of maturity in her poetry and she reached the zenith of Estonian poetry. Her imaginative world is artistic and philosophical at the same time. With utmost concentration, she ponders the essential values of life and the nature of existence, the charm and pain of human life, immortality and mortality. For Under, rebirth is not symbolic or a matter of metaphysics, but a spiritual struggle, a victory over internal demons, culminating in crystallization and triumph over chaos. Her poetry was greatly influenced by Goethe, and also by 20th-century German, Russian and other poetry. She employed tradition with ingenuity and great freedom, both in her poetics and in her motifs, expressing very diverse and dichotomous experiences. In the book of ballads *Õnnevarjutus*, she reanimates the quite neglected genre of the ballad, opposing in her ballads the light and dark sides of life, the passionate yearning for happiness, the fatal misstep resulting in the depths of negation. Using both biblical motifs and motifs from Estonian folk songs, her ballads rise to the level of the best European ballads. *Mureliku suuga*, which was published during the German occupation, achieved a special resonance among readers, expressing collective feelings and the suffering, pain, anger and depression of the people, and culminating in programmatic poems, in a Christmas greeting to fellow countrymen who had been deported to Siberia and in memories which are transformed into promise and hope. Her exile poetry expresses longing for her homeland and concern for the fate of her people; it ponders brokenness and identity. Under's suggestive poetry, which is magically sensitive to words, profoundly contemplates human existence and has become a part of the 20th-century Estonian national discourse. | RUTT HINRIKUS

### Translations

In Czech: in: *Mé srdce nos 'i purpurovy šat* (Prague 2003, comp. by Vladimír Macura, transl. by Antonín Drabek, Miroslav Klívar, Adéla Miencilová and Marta Urbanová)

In Dutch: 's8

In English: *Child of Man* (London 1955, transl. by William Kleesman Matthews); AMEP, 'CEEP, EA, EPI, ER, KEL, 'PEX; ELM, no 11, 2000 (transl. by Matthews)

In Esperanto (both transl. by Hilda Dresen): *Eklektitaj versoj* (Tallinn 1929), *Sonetoj* (Chapécó 1988)



In Finnish: *Puutarhan syksy* (Helsinki 1978, ed. by Irmeli Pääkkönen, Hoide Sikk and Kirsti Simonsuuri), *Avaran taivaan alla* (Oulu 1983, transl. by Aimo Rönkä); ER, PEN, TLV  
 In French: *La Pierre ôtée du cœur* (Paris 1970, transl. by Michel Dequeker)  
 In German: *Stimme aus dem Schatten* (Freiburg 1949, transl. by Hermann Stock); AED, AKE  
 In Hungarian: AEK, EH, EK, ELY  
 In Italian: in: E.D. Kisfaludy, *Appunti per un corso sulla lingua e letteratura estone. Facsimile: Raccolta di poesie di Marie Under in traduzione* (Bologna 1971); PE  
 In Latvian: *Literatūra un Māksla*, 1983, 39. 07 (transl. by Lai-monis Kamara et al)  
 In Norwegian: *Den søvnløse sang* (Oslo 2004, transl. by Enel Melberg and Hannes Bramness, afterword by Melberg)  
 In Russian: *Избранные стихотворения* (Tartu 1935, transl. by Yuriy Shumakov), *Преддверье* (Tallinn 1937, transl. by Igor Severyanin); AEP, AEPa  
 In Swedish: *Himlafärd* (Stockholm 1963, transl. by Silvia Airik-Priuhka), *Vigilia* (Stockholm 1963, transl. by Ivar Grünthal and Ilmar Laaban); *Sjutton dikter* (Stockholm 1970, transl. by Laaban), *Eftersken* (Stockholm 1988, transl. by Airik-Priuhka), *Langes üks täht = En stjärna föll* (Tallinn 2007, transl. by Airik-Priuhka, foreword by Doris Kareva and Bo Setterlind), *Gnistor i askan* (Stockholm 2007, transl. and foreword by Enel Melberg); OSVS, SD, VSF  
 Translations of Under's poetry have appeared in newspapers and magazines in Armenian, Bulgarian, Croatian, Japanese, Kazakh, Polish, Slovak and Ukrainian.

## Criticism

Ants Oras, *Marie Under and Estonian Poetry* (New York 1975); Endel Nirk, *Estonian Literature* (Tallinn 1970), pp 243–248; Harbert Salu, 'Literature: Neo-romancism (1905–1920)', in: *Aspects of Estonian Culture* (London 1961), pp 198–199; Emery E. George, 'Marie Under and Goethe: Metaphysical Perspective and the Vanishing Point of Lyric Style', in: *The Yale Lectures on Estonian Poetry, Yale University 1968–1969* (1972), p 5; Ants Oras, 'Geleitwort', in: *Acht estnische Dichter* (Stockholm 1964), pp 11–12; Oskar Loooris, 'Estonian's Intellectual Life in the Light of her Literature', *BA*, vol 29, no 1, 1955, pp 136–140; Ivar Ivask, 'And the Flesh Became Word. A Note on Marie Under', *BA*, vol 32, no 2, 1958, pp 128–129; Aleksis Rannit, 'The Logic of Poetic Symbols in the Age of Science', *Bulletin of the New York Public Library*, vol 63, no 9, 1959, pp 466–472; Aleksander Aspel, 'Marie Under's Quest for Transcendence', *BA*, vol 43, no 2, 1969, pp 363–364; Sirje Kiin, 'Marie Under', *ELM*, no 11, 2000, pp 12–16; Mall Jurma, 'Estü poetē Marie Under', *Aidai*, 1960, no 3, pp 103–108; Birutė Masionienė, *Is Kalevo šalies* (Kaunas 1990), pp 46–47; Tuuli Reijonen, 'Marie Under, suuri runoilija', *Hopeapeili*, 1945, no 1, p 10; Martti Haavio, 'Marie Underin muotokuva', *Suomalainen Suomi*, 1960, no 5, pp 267–270; Géza Kepes, *Az Eszt Irodalom Kistiikre* (Budapest 1969), p 309; Эрн Сийрак, 'Марие Ундер: Преддверье', *Радуга*, 1992, no 5, pp 28–32; Idem, 'Марие Ундер: Затмение счастья', *Радуга*, 1992, no 10, pp 21–24; Idem, 'К 110-летию со дня рождения поэтессы: Марие Ундер: Ка краю света', *Радуга*, 1993, no 1, pp 2–4; Вийви Луйк, 'Поэзия родина духа: Семь женщин: Л. Койдула, А. Хаава, М. Ундер, Б. Альвер, Д. Варанди, К. Мерилаас, Д. Карева', *Таллинн*, 1990, no 4, pp 114–120.



**Undusk, Jaan** | EE | (\*14.11.1958 Otepää) Literary scholar, essayist, prose writer, and playwright. His texts are notable for their unique point of view, the extent and depth of their analysis, and their linguistic expressiveness. He has received several Estonian Annual Awards for Literature for his essays and literary research. He also received the Herder Award from the University of Vienna in 1995.

Jaan Undusk studied Estonian philology at the University of Tartu from 1977 to 1982. He worked in the Institute of Estonian Language and Literature in Tallinn from 1983 to 1993 and received his PhD in Philology in 1986. He has been a senior researcher at the Estonian Under and Tuglas Literature Centre since 1993, and its director since 2000. He has taken additional courses in Vienna (1992, 1998), Marburg (1996), Cambridge (1996), Frankfurt am Main (2004) and Paris (2005).

Fiction: the short story *Sina*, *Tuglas* (You, Tuglas, 1986) and others, the novel *Kuum. Lugu noorest armastusest* (Hot. The Story of a Young Love, 1990). Plays: *Goodbye, Vienna* (1999, staged in 2002), *Quevedo* (2003), and *Boulgakoff* (2008). Collection of essays: *Maagiline müstiline keel* (Magical Mystical Language, 1998, parts of it translated into German). Undusk has also published a great number of academic articles and accompanying essays for various literary series and collections in Estonia and abroad, including in German, English, Finnish, Swedish, Hungarian and Latvian. He has translated essays from French and German, including Friedrich Nietzsche's and Emmanuel Lévinas' works.

*Kuum...*, marking the peak of Undusk's modernism, is a novel in the form of a tract about love that is tense with the psychic pain and anxiety that arise from eroticism and sexual relations. His multitude of fictional worlds, the alternation of narrators, intertextual associations and especially the highly dense and overflowing demonstration of the charm of language seem a highly intel-

lectual game, an absolute art of words. Words, by describing the world, become characters themselves. His first play, *Goodbye, Vienna*, blending intellectual and sensual tension, deals with national philosophical problems, including the dichotomy of freedom and love in the Estonian and Baltic German cultural environment. Being a literary historian and theorist, as well as an avant-garde and suggestive researcher, he has shed light on the relationship of Estonian literature to Baltic German and German literatures, has analysed Estonian exile literature and has studied the language use of the Stalin period. Undusk has paid special attention to different manifestations of language, and to the explanation of their magical or mystical nature. | ANDRUS ORG

### Translations

In English: SC

In Latvian: *Karogs*, 2000, no 8 and 2002, no 6 (transl. by Maima Grinberga-Preisa); in: *Gēte un Baltija = Goethe und die baltischen Länder* (Riga 2002, comp. by Gundega Grinuma)

In Lithuanian: *Krantai*, 1991, no 7/8 (transl. by Dalia Barauskaitė)

In Russian: *Таллин*, 1990, no 6 (transl. by L. Laur), *Падыя*, no 3, 2003 (transl. by Elviira Mikhailova)

### Criticism

Tiina Kirss, 'Jaan Undusk's novel *Kuum*', *WLT*, vol 65, no 2, 1991, pp 332–333.



**Unt, Mati** | EE | (\*1.1.1944 Linnamäe, Tartu County, †22.8.2005 Tallinn) Prose writer, playwright, critic, columnist, director, scriptwriter and translator. Unt is an innovator in both literature and theatre, and one of the spiritual leaders of the generation of the 1960s; his works are extremely theatrical and artistic. He received the Juhan Smuul Literature Award in 1978 and 1980.

Mati Unt studied Estonian philology and journalism at the University of Tartu from 1962 to 1967. He worked as a literary director in the Vanemuine

Theatre in Tartu and in the Youth Theatre in Tallinn from 1966 to 1981. Since then, he has directed plays in several Estonian theatres and also in the Finnish National Theatre.

Short prose: *Hüvasti, kollane kass* (Farewell, Yellow Cat, 1963), *Võlg* (The Debt, 1964), *Elu võimalikkusest kosmoses* (The Possibility of Life in Space, 1967), *Hüvasti, kollane kass. Võlg* (Farewell, Yellow Cat. The Debt, 1967), *Mõrv hotellis* (Murder in a Hotel, 1969), prose and plays *Kuu nagu kustuv päike* (The Moon like a Dying Sun, 1971), *Tühirand* (Empty Beach, 1972), *Mattias ja Kristiina* (Mattias and Kristiina, 1974), *Via regia* (1975), *Must mootorrattur* (Black Motorcyclist, 1976), the novel *Sügisball* (The Autumn Ball, 1979), the story *Kuuvarjutus* (Lunar Eclipse, 1984), *Räägivad* (Talking, 1984), *Valitud teosed I–II* (Selected Works I–II, 1995), the collection of prose and plays *Räägivad ja vaikivad* (Talking and Keeping Silent, 1986), the novels *Öös on asju* (There Are Things in the Night, 1990), *Doonori meelepea* (Diary of a Blood Donor, 1990), *Tere, kollane kass!* (Hello, Yellow Cat! 1992), and *Brecht ilmub öösel* (Brecht Appears at Night, 1997). His most important plays are *See maailm või teine* (This World or Another, staged in 1966), *Phaethon, päikese poeg* (Phaeton, the Son of the Sun, staged in 1968), *Good-bye, baby* (staged in 1975), *Peaproov* (Dress Rehearsal, staged in 1977), *Kollontai* (staged in 1977), *Vaimude tund Jannseni tänaval* (The Hour of Ghosts in Jannsen Street, staged in 1984), *Täna õhta kell kuus viskame lutsu* (Tonight at Six We Play Ducks and Drakes, staged in 1998), *Inimesed saunalaval* (People in the Sauna, staged in 1999), *Huntluts* (Wolf Burbot, 1999), and *Graal!* (The Grail!, 2001). Collections of literary criticism and articles: *Kuradid ja kuningad* (Devils and Kings, 1989), *Ma ei olnud imelaps* (I Was No Wonder Child, 1990), *Argimütoloogia sõnastik 1983–1993* (Glossary of Everyday Mythology 1983–1993, 1993), *Vastne argimütoloogia* (Brand New Everyday Mythology, 1996), and *Theatrum mundi* (2004). Unt has also written screenplays.

As a prose writer, Unt began with psychological realist stories, and then moved on to create the deepest and most intense texts of Estonian modernism. He is interested in the relationship between the individual and time (reality) as a cognitive and existential problem. Painfully acute experiences of freedom and alienation, of choice and responsibility, of the ideal and inevitability,



and of love and death are unique and genuine. The main features of Unt's textual world are a first-person narrator very close to the author; expression focused on self-awareness, environment and time, and the depiction of confessional thoughts, intricate moods and attitudes. Unt also explores the world of the subconscious and archetypes (influenced by Jung), looking for revelatory images of dreams and mythologemes. In the 1970s and 1980s, Unt moved towards postmodernism: he used mosaic and eclectic composition, inter-textual references and meta-fictional strategies, and he deconstructed myths; the playfulness of his approach (theatricality) and irony increased. Unt is the author of approximately 50 dramas (plays and versions of them, adaptations, and scripts). He has rewritten classical works and myths. The diversification of the content of his plays has moved in the direction of human existence and towards becoming aware of and analysing time-critical issues. Using literary sources and documental data, he has been particularly fascinated by the concreteness and experience of an event. Both as a playwright and a director, Unt has followed the principle of playfulness, displaying it both inside and on the outskirts of culture. He is interested in mythical and ideological patterns, all types of meta-theatrical strategies and eclectic contrasts of language and style. | ANDRUS ORG

### Translations

In Bulgarian: ERK

In Czech (both transl. by Vladimír Macura): *Než přijde vlkodlak* (Prague 1981), *Podzimní ples* (Prague 1988)

In English: *The Debt* (1981, transl. by A. Roxburgh), *The Autumn Ball* (1985, transl. by Mart Aru); *Via regia* (in the magazine *Literary Review* 1993, Winter, transl. by Mardi Valgemäe; and in the *ELM*, 2001, Autumn), *Things in the Night* (London 2006, transl. by Eric Dickens) *Diary of a Blood Donor* (London 2008, transl. by Ants Eert); AES, 'BSS', 'GW', LW, PSS, ESS, SES

In Finnish: *Syytanssi* (Jyväskylä 1980, transl. by Eva Lille), *Kuunpimennys* (Jyväskylä; Helsinki 1985, transl. by Lille), *Hyvää iltaa, rakkaat vainajat* (Oulu 1986, transl. by Lille), *Niin kerrotaan* (Jyväskylä 1986, transl. by Lille), *Verenluovuttajan muistikirja* (Jyväskylä 1991, transl. by Samuli Juvonen), *Murha hotellissa* (Helsinki 1993, transl. by Juvonen); ST

In French: *Estuaires. Revue culturelle* 23 (1994, ed. by Antoine Chalvin); LH

In German: *Herbstball* (Berlin; Waimar 1987, transl. by Wolfgang Köppe), *Reden und Schweigen: Zwei Erzählungen* (Frankfurt 1992, transl. by Cornelius Hasselblatt); DLS, ESNO, NEK, TMEE

In Hungarian: *Őszi kavargás* (Budapest 1983, transl. by Fehérvári Gyöző); BM, BKP, MEE

In Latvian: *Parāds* (Riga 1968, transl. by Tamara Vilsone and Jānis Žigurs), *Paliec sveiks, rudais runcis!* (Riga 1969, transl. by Džuljeta Plakidis), *Via regia* (Riga 1980, transl. by Vilsone)

In Lithuanian: *Lik sveikas, rudas katinė* (Vilnius 1970, transl. by Salomėja Zastarskytė)

In Norwegian: *Haustdansen* (Oslo 1987, transl. by Turid Farbregd)

In Polish: *Żegnaj rudy kocie* (Warsaw 1976, 1987, transl. by Aleksander Bogdański), *Dług* (Warsaw 1977, transl. by Irena Lewandowska), *Wolanie z dalekiego świata* (Warsaw 1979, transl. by Irena Piotrowska), *Jesienny bal* (Krakow 1988, transl. by Aarne Puu)

In Russian: *Процай, рыжий кот: Роман и повести* (Moscow 1967, transl. by T. Kurg), *О возможности жизни в космосе* (1973, transl. by Tatyana Teppe), *Главная репетиция* (Moscow 1979, 1982 transl. by E. Kimm); *Осенний бал: Повести и романы* (Moscow 1982, transl. by Svetlan Semenenko); EMP, EN, ESN, NEN

In Slovak: *Jesenný ples* (Bratislava 1988, transl. by Viera Hegerová); PMI

In Swedish: *Höstbal* (Bromma 1983, transl. by Edgar L. Puide and Peeter Puide)

Translations into other languages: *Hüvasti, kollane kass* in Ukrainian (1970), Moldavian (1971), Georgian (1972), and Belarusian (1987); *Elu võimalikkusest kosmose* in Georgian (1981); *Sügisball* in Bulgarian (1981).

### Criticism

Bronius B. Vaškelis, 'Modernism in Estonia', *JS*, vol 6, no 2/3, 1975, pp 170–179; Maire Kurrik, 'Mati Unt's *Via Regia*: Form and Praxis', *JS*, vol 8, no 3, 1977, pp 214–222; Luule Epner, 'Text and Stage: Theatricalism in Modern Estonian Drama', *Interlitteraria*, no 1, 1996, pp 26–40; Mihkel Mutt, 'A Live Classic and an Attraction for the Young Reflections on Mati Unt', *ELM*, no 13, 2001, pp 20–22; Hellar Grabbi, [Review of *Kuu nagu kustuv päike*], *BA*, vol 47, no 4, 1973, p 195; Ivar Ivask, 'Window-Complex and Streetlabyrinth: The Prose of M. Unt and E. Vetemaa', *Lituanus*, vol 16, no 2, 1970, pp 29–37; Birutė Masionienė, *Is Kalevo šalies* (Kaunas 1990), pp 101–102.



**Upīts, Andrejs** | LV | (\*4.12.1877 Skrīveri, †17.11.1970 Riga) Writer, literary critic and researcher, representative of naturalism and realism in Latvian literature, postulator of socialist realism.

Andrejs Upīts was born and spent his childhood and school years in Skrīveri. He obtained a teacher's licence by teaching himself (1896, 1901). He also taught himself French. Upīts worked as a teacher (1897–1908), then until 1915 he lived in Skrīveri and wrote and was on the editorial board of a number of periodicals. He actively criticized society and literature (in poetry, humorous sketches, and a series of reviews entitled *Ušņu duramais* ('The Thistle Digger') under the pen name Tāravas Annīņa. During 1915–1916 he worked in army offices. In 1917, Upīts was elected to the Riga Workers Council. He defended the need for a proletarian dictatorship and was arrested during the German occupation. In 1919 during Soviet rule he was Head of the Arts Department of the Commissariat of Education and went to Russia with the Soviet army. In 1920, on returning to the Republic of Latvia, he was arrested but was pardoned in August of that year. During the 1920s and 1930s he lived in Riga and Skrīveri and headed the critics department of the newspaper *Domas* during 1924–1930. During the 1940–1941 Soviet occupation he was one of the main organizers of literature and public life: chairman of the board of the Latvian Soviet Writers Union and editor-in-chief of the literary magazine *Karogs*. In 1941 he left with the Soviet army and lived in Kstinin, Kirov district, and in 1944 returned to Riga with the Soviet army. He was chairman of the Writers Union (1944–1954), founder and director of the Institute of Language and Literature at the Academy of Science (1946–1951), the chair of literature at the University of Latvia (1944–1951), and held other positions. During 1951–1970, Upīts retired from his many offices due to old age and ill health, but his dogmatic influence in the evaluation of the literary process and cultural heritage was still notable. During this period attempts were made to establish a method of socialist realism, its genesis and development, sharply rejecting romanticism as a movement and artistic method. Upīts wrote the most biased and extensive review of Latvian exile writers of the Soviet occupation period, *Bezsaules noriets* ('The Sunless Sunset, 1967).

Prose: *Pilsoņi* (Citizens, 1907), *Mazas komēdijas* (Short Comedies, 1–2, 1909–1910), *Robežnieki* novel series: *Jauni avoti* (New Sources, 1909), *Zīda tīklā* (In the Silk Net, 1912), *Ziemeļa vējš* (North Wind, 1921), *Jāņa Robežnieka pārnākšana* (The Homecoming of Jānis Robežnieks, 1932), *Jāņa*

*Robežnieka nāve* (The Death of Jānis Robežnieks, 1933), *Vecas ēnas* (Old Shadows, 1934); *Sieviete* (The Woman, 1910), *Pēdējais latvietis* (The Last Latvian, 1913), *Zelts* (Gold, 1914), *Renegāti* (The Renegades, 1915–1916), *Nemiers* (Unrest, 1912), *Darba laikā* (During Working Hours, 1915), *Atkusnī* (The Thaw, 1919), *Vēju kauja* (Battle of the Winds, 1920), *Skaidas atvarā* (Wood Chips in the Whirlpool, 1921), *Aiz paradīzes vārtiem* (Beyond the Gates of Paradise, 1922), *Pērkonā pievārtē* (In Thunder's Gateway, 1922), *Metamorfozas* (Metamorphoses, 1923), *Kailā dzīvība* (Bare Life, 1926), *Pa varavīksnes tiltu* (On the Rainbow Bridge, 1926), *Zem naglota papēža* (Under a Spiked Heel, 1928), *Stāsti par mācītājiem* (Stories of Ministers, 1930), *Laikmetu griežos* (Changing Eras, 1937–1940), *Smaidošā lapa* (A Smiling Leaf, 1937), *Māsas Ģertrūdes noslēpums* (Sister Gertrude's Secret, 1939), *Ziņģu Ješka Rīgā* (Ješka of Songs, 1941), *Zaļā zeme* (The Green Earth, 1945), *Plaīsa mākoņos* (A Crack in the Clouds, 1951).

Drama: *Dzimumdienas rītā* (Birthday Morning, 1905), *Pārcilvēki* (Superhumans, 1909), *Ragana* (The Witch, 1910), *Balss un atbalss* (The Voice and Echo, 1911), *Amacones* (The Amazons, 1913), *Viens un daudzie* (One and Many, 1914), *Saule un tvaiks* (The Sun and the Steam, 1918), *Salauzta sirds* (Broken Heart, 1921), *Peldētāja Zuzanna* (The Swimmer Zuzanna, 1922), *Laimis lācis* (The Lucky Bear, 1923), *Nannīņa* (1923), *Privātīpašums* (Private Property, 1923), *Atraiņnes vīrs* (The Widow's Husband, 1925), *Kaijas lidojums* (The Flight of the Seagull, 1926), *Mirabo* (1926), *Lapas viesulī* (Leaves in a Whirlwind, 1927), *Cēloņi un sekas* (Causes and Consequences, 1928), *Vesela miesa* (A Healthy Body, 1928), *1905. gads* (1905, 1929), *Apburtais loks* (The Bewitched Circle, 1930), *Šodien lillā!* (Tipsy Today!, 1930), *Žanna d Ark* (Joan of Arc, 1930), *Ziedošais tuksnesis* (The Flowering Desert, 1930), *Zirnekļis* (The Spider, 1931), *Stāsti par mācītājiem* (Stories of Ministers, 1932), *Ziņģu Ješkas uzvara* (The Victory of Ješka of Songs, 1933), *Atsvabinātāji* (The Rescuers, 1942), *Spartaks* (Spartacus, 1943), *Darba dienests* (Work Service, 1945), *Spuldzes maisā* (Lightbulbs in a Sack, 1948).

Poetry: *Mazas drāmas* (Short Dramas, 1911), *Piektais cēliens* (Act Five, 1919).

Children's literature: *Jaunā dzērve* (The New Crane, 1913), *Pa Lauča pēdām* (Following Laucis, 1926), *Ūdeņos* (In the Waters, 1929), *Sūnu ciema zēni* (The Boys from Mossy Village, 1940), *Vilniša*



*brauciens uz austrumiem* (Vilnitis Travels East, 1942).

Andrejs Upīts is one most prolific Latvian writers and has written all types of literature and in all basic genres. Social problems are characteristic of his writing, and the most important feature of his characters is their social origin. Natural aesthetics are of significance, but they are dominated by realism.

In prose his main contribution is novels and short stories. Most of his novels are of an epic nature. Their task is to substantiate socially the natural process of development of a period of history, a social stratum or family. His novels have a large number of characters, detailed descriptions, extensive portrayals of historic scenes, and in his best work the message is tonally diverse.

Upīts' collections of short stories are formed as compilations of dramatic or humorous stories linked by a single theme or similar types of characters. His novellas have a well-defined composition and psychologically or socially well-developed main characters. Upīts achieves drama by suspense in the storyline and a concentration of events within a time frame.

In playwriting his main contribution is social drama, historic tragedies, and social comedies. The main characters in his historic tragedies are Mirabo, Joan of Arc, and Spartacus. The author shows the depth and greatness of these people, as well as their dependence on the masses. The hero is totally dependent on historic processes and developments. For the first time in Latvian drama, the life, aims and aspirations of the working classes are shown. At the centre of the social comedies are social characters. The typical comedies provide a satirical view of society in the Republic of Latvia, using humour in situations, characters and dialogue.

Upīts has also written stories for children, emphasizing the need to apply ethical values to everyday life. His poetry is characterized by revolutionary tendencies, confirming life's historically dialectic development.

His main contribution to literary research is his *Pasaules rakstniecības vēsture* (History of World Literature, co-edited with Rūdolfs Egle) and *Romāna vēsture* (History of the Novel), using extensive literary material. In his criticism and other writing, he regularly reviewed Latvian

literature and its history, using satire and irony to criticize occurrences unacceptable to him. In literary research he was especially interested in issues regarding realism aesthetics.

Upīts translated the works of Wilde, Leonid Andreyev, Gogol, Aleksey Tolstoy, Heinrich Mann, Heine, Flaubert, France, and others.

Literary research: *Studijas un kritikas* (Research and Criticism, 1–2, 1910–1911), *J. Rainis un viņa dzeja* (J. Rainis and his Poetry, 1912), *Latviešu jaunākās rakstniecības vēsture* (The History of Contemporary Latvian Literature, 1911), *Proletāriskā māksla* (Proletarian Art, 1920), *Rīta cēliens* (The Morning Stretch, 1923), *Pasaules rakstniecības vēsture* (The History of World Literature, 1–4, 1930–1934), *Romāna vēsture* (The History of the Novel, 1, 1941), *Latviešu literatūra* (Latvian Literature, 1, 1951), *Ceļā uz sociālistisko realismu* (The Road to Social Realism, 1951), *Sociālistiskā realisma jautājumi literatūrā* (The Issues of Social Realism in Literature, 1951), *Bezsaules noriets* (The Sunless Sunset, 1967). | IEVA KALNIŅA

#### Translations

In Czech: *Zelená země* (Prague 1958, transl. by Alba Šimková), *Severní vítr* (Prague 1975, transl. by Vojtěch Gaja)

In English: *Cause and Effect* (Moscow 1957, transl. by O. Shartse), *Outside Paradise and Other Stories* (Moscow 1959, 1960, transl. by Tamara Žalīte), *Selected Stories* (Moscow 1978); BE

In Estonian: *Kodanlased* (Peterburi 1911, transl. by Johanna Pukits), *Haljendav maa* (Tallinn 1949, transl. by Karl Aben, foreword by Upīts), *Vilniti sõit itta* (Tallinn 1949, transl. by Mart Pukits), *Valik novelle* (Tallinn 1957, transl. by Oskar Kuningas), *Uued allikad* (Tallinn 1973, transl. by Kuningas), *Vanad varjud* (Tallinn 1973, transl. by Kuningas), *Siidvõrgus* (Tallinn 1974, transl. by Valli Helde), *Jānis Robežieksi tagasitulek*; *Jānis Robežieksi surm* (Tallinn 1975, transl. by Helde and Kuningas), *Põhjatuul* (Tallinn 1975, transl. by Kuningas)

In German: *In seidenen Netzen* (Rudolstadt 1956, transl. from Russian by Marie Jacob)

In Lithuanian: *Pasakojimai apie pastorius* (Vilnius 1952, transl. by Jonas Kabelka), *Praeitis šėšėliai* (Vilnius 1955, transl. by Kabelka), *Nauji šaltiniai* (Vilnius 1956, transl. by Kabelka), *Šilko tinkle* (Vilnius 1957, transl. by Kabelka), *Šiaurės vėjas* (Vilnius 1958, transl. by Kabelka), *Paskutinis lašas* (Vilnius 1966, transl. by Aleksandras Žirgulyš), *Šypsantis lapas* (Vilnius 1970, transl. by Laimonas Tapinas), *Vaivorykštės tiltas* (Vilnius 1977, transl. by Dominykas Urbas); LN

In Russian: *Собрание сочинений* (1–12, Moscow 1956), *Земля зеленая* (Moscow 1977), *В стужу* (Moscow 1977), *Пареньки села Замшелого* (Moscow 1978), *Женщина* (Moscow 1987), *На грани веков* (Riga 1988)

In Ukrainian: *Новели* (Kiiv 1980)

## Criticism

Kostas Korsakas, *Latvių literatūros milžinas* (Vilnius 1967); Kazys Umbrasas, 'A. Upytis ir lietuvių literatūra', in: *Literatūra ir kalba*, vol 3 (Vilnius 1958), pp 462–474; Kęstutis Nastopka, *Lietuvių ir latvių literatūrų ryšiai* (Vilnius 1971), pp 269–275; Вера Вавере, Андрей Унут и мировая литература (Riga 1986).



**Vaarandi, Debora** | EE | (\*18.9.1916 Võru, †28.4.2007 Tallinn) The most representative post-war poet of Estonia, the first winner of the Juhan Liiv Poetry Award (1965) and of a number of other prizes; National Lifetime Achievement Award (2005). The expression of a profound sense of place and love towards the land form the outstanding qualities of her poetry.

In 1936–1940 she studied in the Faculty of Philosophy at the University of Tartu. She has worked as an editor of the Estonian cultural weekly *Sirp ja Vasar* (Sickle and Hammer), as a poetry consultant in the Estonian Writer's Union, and as a freelance writer and translator.

Her collections of poems: *Põleva laotuse all* (Under the Burning Skies, 1945), *Kohav rand* (Roaring Coast, 1948), *Selgel hommikul* (In a Bright Morning, 1950), *Unistaja aknal* (Daydreamer at the Window, 1959), *Rannalageda leib* (Bread from the Coastal Plain, 1965), *Tuule valgel* (In the Light of Wind, 1977); her collections of selected poems *Luuletused* (Poems, 1953 and 1959), *Valik luuletusi* (A Selection of Poems, 1966), *Teosed I–IV* (Collected Works, 1980–1982), *See kauge hää* (That Distant Voice, 2000); her collections of travel essays *Uuevate mälestuste linnad* (The Cities of Renewing Memories, 1964), and *Välja õuest ja väravast* (Out of the Yard and the Gate, 1970). She also compiled the anthology *Eesti looduslühirikat* (Estonian Nature Poetry, 1980) and memoirs *Aastad ja päevad: Nooruselugu* (Years and Days: A Story of Youth, 2006).

Vaarandi's significance in Estonian literature lies not only in her role as a poet, but also in that of a literary critic, of an observer of processes in that of an editor and essayist. She has translated poetry and prose from Finnish (Katri Vala, Eino Leino, Aleksis Kivi, et al), German (Georg Trakl, Berthold Brecht, et al), Russian (Anna Akhmatova, Aleksander Blok, Maxim Gorki, Olga Bergholz, Eduard Bagritski, et al), and Swedish (Edith Södergran). Her translations of Akhmatova and Akhmatova's translations of Vaarandi's poetry appeared in a bilingual limited edition issue *Время пришло = Aeg tuli* (comp. by Mikhail Korsunski, 1982).

Vaarandi's poetry is characterised by its immediate, simple and concrete imagery. Her recurrent motifs have been described as 'islands and harbours'. She is the poet of Estonian coastal landscapes, of which she is a native. This is declared especially in the poem *Saaremaa kohal* (Above Saaremaa). Another recurrent theme is Tallinn, which is depicted as a beloved town, as in the poem *Inimesed vaatavad merele* (People Look at the Sea), as well as a site of confusion and inner wavering, as for example in the poem *Tume tunnel* (Dark Tunnel). The collection *Daydreamer at the Window*, which appeared in 1959, marked not only a turn in the writer's stance, but in Estonian poetry of that time in general. The programmatic poem *Lihtsad asjad* (Simple Things) declared the need to part with hollow rhetoric and appreciate basic, simple things, the bedrock of life.

Vaarandi's significance in Estonian literature lies not only in her role as a poet, but also in that of literary critic, of observer of processes in contemporary poetry, in that of editor and essayist. Her travel essays, interlacing observations of local life with rich and apt remarks about the cultural life of foreign countries, have been designated as 'cultural letters'. Many of her poems have been set to music. The most famous of the songs is probably *Saaremaa Waltz*. | KADRI TÕÜR

## Translations

In Czech: 'NSL

In English: 'TM

In Esperanto: *Ventolume* (1986, transl. by Hilda Dresen, S. Kärner and Jaan Ojalo); ESP

In Finnish: *Runoja; Tuulen valossa* (Oulu 1982, ed. by Tauno Lähteenkorva); NR, PEN, USK

In French: in: *SUD: Revue littéraire* (1982)

In German: TLN

In Hungarian: EH, EK; in: *Észt költők: Huszadik századi észt líra* (Budapest 1975)



In Latvian: *Dzeja* (Riga 1962, transl. by Laimonis Kamara);

BR, CK, PTD

In Lithuanian: *Svajotojas prie lango* (Vilnius 1976, transl. by Jonas Jakštas, Marcelijus Martinaitis, Judita Vaičiūnaitė et al); Dr; *Pergalė*, 1980, no 7 (transl. by Birutė Masionienė), ŠA, 24.1.2004 (transl. by Sigita Gedā)

In Polish: NE

In Russian: *Мечтатель у окна* (Moscow 1960, transl. by Anna Akhmatova, Vladimir Kornilov, Aleksandr Mezhirov et al), *Хлеб прибрежных равнин* (Moscow 1967, transl. by Akhmatova, Kornilov, Anatoly Nayman et al), *Люди смотрят на море* (Tallinn 1968, comp. by Vera Ruber, transl. by Akhmatova, Kornilov, Mezhirov et al), *Избранное* (Moscow 1968, 1975, transl. by Vsevolod Rozhdestvensky, V. Rushkis et al); AEP, AEPa, AEstP, ENO, SD, TT

### Criticism

Gisbert Jānicke, 'Hommage à Debora Vaarandi', *Estonia*, 1993, no 1, pp 24–25; Cornelius Hasselblatt, 'Literatur und Leben: Ein Gespräch mit Debora Vaarandi', *Estonia*, 2000, no 2, pp 5–13; Janika Kronberg, [Review of *See kauge haal*], *WLT*, 2002, June; Birutė Masionienė, *Iš Kalevo šalies* (Kaunas 1990), pp 132–137.



**Vācietis, Ojārs** | LV | (\*13.11.1933 Trapene, †28.11.1983 Riga) Poet. Recipient of the honorary titles LSSR Recognized Cultural Worker (1977) and LSSR Writer of the People (1977), awarded the LSSR State Award (1967) and the USSR State Award (1982).

Vācietis studied Latvian philology at the Faculty of History and Philosophy of the University of Latvia (1952–1957). He worked for a number of newspapers and magazines, spending the longest time at the magazine *Draugs* (1968–1983) Together with his wife, the Russian poet Ludmila Azarova, he spent most of his life in Riga, at Lielā Altonovas iela 19, (now renamed Ojāra Vācieša Street). In 1993 the poet's museum was opened there.

Vācietis' work has been published since 1950. Collections of poetry: *Tālu ceļu vējš* (The Wind of Long Ways, 1956), *Ugunīs* (In the Fires, 1958), *Krāces apiet nav laika* (No Time to Avoid the

Rapids, 1960), *Elpa* (The Breath, 1966), *Viņu adrese – taiga* (Their Address – the Taiga, 1966), *Dzegužlaiks* (Time of the Cuckoo, 1968), *Aiz simtās slāpes* (Beyond the Hundredth Thirst, 1969), *Melnās ogas* (The Black Berries, 1971), *Gamma* (The Scale, 1976), *Antracīts* (Anthracite, 1978), *Zibens pareizrakstība* (The Spelling of Lightning, 1980), *Si minors* (B Minor, 1982). Selections: *Klavierkoncerts* (Piano Concert, 1978), *Nolemība* (Destiny, 1985) *Ex Libris* (1988), *Es protu noņemt sāpes* (I Know How to Take away Pain, 1993), *Putns ar zīda asti: 50 milas dzejoļi* (A Bird with a Silk Tail: 50 Love Poems, 1997), *Dvēseles nospiedumi* (Impressions of the Soul, 2002), *Vēl viena brīvība* (Yet Another Freedom, 2003), *Tuvums* (Closeness, 2003). Prose: *Tās dienas acīm* (Through the Eyes of that Day, 1959). Books for children: *Dziesmas par...* (Songs of..., 1965), *Sasiesim astes* (Let's Tie our Tails, 1967), *Punktiņš, punktiņš, kommatiņš* (Full Stop, Full Stop, Comma, 1971) *Kabata* (The Pocket, 1976), *Astoņi kustoņi* (Eight Creatures, 1984). Essays: *Ar pūces spalvu* (With an Owl Feather, 1983). Collected Works, volumes 1–10 (1989–2005). Vācietis translated the novel *Master i Margarita* (*Meistars un Margarita*, 1979) by Mikhail Bulgakov.

For a quarter of a century Vācietis' poetry was a central point in Latvian poetry, and at the same time, his poetry is also a mirror of the poetry of that period. Poetry was transformed from ideologically and ideally correct slogans into aesthetic phenomena, but at the same time also a social phenomenon. The originality of his poetry, so characteristic of all his writing, was already apparent in his first collections – a maximum intensity of poetic emotion, dramatic and emotional accents of the highest degree, and, most importantly, an almost pathological wish to retain a clear conscience. At first this was welded to metaphors characteristic of social realism, blatant rhetoric and, at times, propaganda. However, Vācietis freed poetry from anonymity by expressing his personal conviction on the one hand, and on the other, writing not for the anonymous 'reader of Soviet poetry', but for his peer, whose thoughts move in the same direction as the author's. Although Vācietis often wrote about specific events and places (for example, many poems are dedicated to Riga), at times the subject is no longer 'here,' 'next door,' because the space of time in poetry embraces continents, the planet, and the universe. Furthermore, Vācietis'

world is divided into sharp contrasts, finds itself in eternal disharmony and stormy movement. Brutal and unrelenting directness in thought and feeling and enviable purity of heart can often be found in his poems. Due to his unusual view of things and events, and the sometimes complicated philosophical meanings, Vācietis was often accused of complexity, abstraction and subjective hidden meanings in his poetry. In the collection *Elpa* (The Breath) there is a short poem *Einšteiniāna* (Einsteiniana), one of the most important works of poetry of the 1960s, which was published in a periodical in 1962 and caused aggressive attacks by critics, and was one of the reasons why Vācietis was forbidden to publish for several years. Later Vācietis' poetry turned in another direction, from the socially commissioned poetry of 'ideas', and loud and provoking poetry to poetry of associations. The author's world-view became much more harmonious. The passionate apologies for civilization and equally passionate criticism were replaced by serene scepticism and irony, which at times became grotesque. | EVA EGLĀJA-KRISTSONE

#### Translations

- In Bulgarian: *Избрани стихотворения* (Sofia 1966, transl. by Konstantin Pavlov); *Леден витраж* (Sofia 1987, comp. by Zdravko Kisov and Georgi Belev, transl. by Pavlov, Kisov and Rumen Belev); ACL, ST
- In Czech: LD
- In English: *Selected Poems* (Riga 1979, transl. by Ruth Speirs); A, WLP; *WLT*, vol 73, no 3, 1999 (transl. by Juris Silenieks)
- In Estonian (both transl. by Ita Saks): *Sabad sõlmes* (Tallinn 1971), *Venuse käed* (Tallinn 1971); 'SPPA(3)
- In French: LLe
- In German: *Stilleben mit Schlange, Baum und Kind* (Berlin 1979); LeLy, RW
- In Lithuanian: *Any dienų akimis: Beveik dienoraštis* (Vilnius 1962, transl. by I. Dovydienienė), *Alsavimas* (Vilnius 1976, comp and transl. by Algimantas Baltakis); KorMD, ValKA; *Pergalė*, 1988, no 3 (transl. by Armantas Norvaišas), *LirM*, 12.9.2008 (transl. by Arvydas Valionis)
- In Russian: *Меридиан через сердце* (Riga 1960, transl. by A. Dimin), *Глазами тех дней: Почти дневник* (Moscow 1961), *Сверка часов* (Moscow 1962), *Баллада о синем ките* (Moscow 1969), *Свяжем хвосты* (Riga 1969, transl. by L. Romanenko), *Где живёт мы, сон?* (Moscow 1973, transl. by I. Tokmakova), *Часы разной длины* (Moscow 1973, transl. by A. Revich and O. Chukhontsev), *Земля* (parallel text in Latvian and Russian, Riga 1979), *Избранное* (Moscow 1979), *У меня в кармане* (Riga 1979, transl. by L. Kopilova), *Посмотрим!* (Moscow 1979, transl. by Kopilova), *Письмена ветвей* (Riga 1979), *Стихи* (Moscow 1984), *Партийная принадлежность* (Riga 1985, transl. by V. Andreyev et al.), *Колодец детства* (Moscow 1987, transl. by T. Glusikova)
- In Swedish: NROV

In Ukrainian: *Відземське шосе* (Kiiv 1965, transl. by Ivan Drach), *Буриштиновий оберіг* (Kiiv 1981, transl. by Drach); ZLB

Bilingual: *Фортенианний концерт* = *Piano Concerto* (Moscow 1983, comp. by Laima Vinonen)

Multilingual: *Vēl viena brīvība* = *Yet Another Freedom* = *Noch eine Freiheit* = *Еще одна свобода* (Riga 2003, comp. by Ludmila Azarova, afterword by Māris Čaklais, transl. into English, German and Russian by ..., Annemarie Bostroem, Margita Gutmane, Heinz Kahlau, ...)

#### Criticism

Maija Burima, 'The 1960s and 1970s: Transformations in the Latvian literary compass', in: Eva Eglāja-Kristšone and Benedikts Kalnačs (eds.), *Back to Baltic Memory: Lost and Found in Literature 1940–1968* (Riga 2008), pp 248–260; Karlis Vērdiņš, 'Experiments with prose poems in the sixties: The 1968 boom', in: *Idib.*, pp 261–268; A. Ischreyt, *Jahrbuch des Baltischen Deutschums*, 1968 (Lümburg 1967); *Lexikon frendsprachiger Schriftsteller von den Anfängen bis zur Gegenwart* (Leipzig 1980); *Cilvēka brīvība. Cilvēka balss* [a collection of papers] (Riga 2005); Kęstutis Nastopka, 'Latvīu poezija īš arčiau', in: *Šiuolaikinės poezijos problemos* (comp. by Viktorija Daujotytė, Vilnius 1977), pp 133–150.



#### Vahing, Vaino | EE | (\*15.2.1940 Meeksi,

Tartu County, † 23.3.2008 Tartu) Prose writer and playwright, one of the major authors in Estonian prose and an innovator in Estonian drama in the 1970s and 1980s, a writer with sharp psychological accents. He received the Tuglas Prize for the best short story in 1982, the Annual Drama Award in 1983 and 2002, and the State Culture Award in 1996.

Vahing graduated from Tartu Medical Secondary School as a doctor's assistant in 1957, and from Tartu University as a psychiatrist in 1963. After 1963 he worked in the Jämejala and Tartu clinics of psychiatry, mainly as an expert on criminal psychiatry. He has also been a lecturer on criminal psychiatry at Tartu University. His scientific activity in psychopharmacology led to his PhD degree in 1971 and the Soviet Estonian Scientific Prize in 1975. At the beginning of the 1970s he was a remarkable



figure in theatre life, the editor of the manuscript journal *Thespis* (published as a book in 1997). He has written several dramatizations and has also been active as an actor (in a few films and in the staging of his own play *The Man Whom the Stone Can Not Hold on Itself*). Vahing has been one of the main introducers of psychoanalytic thought in Estonia.

Vahing's short stories debuted in 1967, and he has published the stories *Lugu* (A Story, 1970) and *Sina* (You, 1973), the collections of short stories *Kaemus* (Cognition, 1972), *Näitleja* (An Actor, 1976) and *Machiavelli kirjad tütrele* (Machiavelli's Letters to His Daughter, 1990) and a complete collection of prose *Kaunimad jutud* (The Most Beautiful Tales, 1995). With Madis Kõiv he wrote the play *Faehlmann. Keskpäev. Õhtuselgus* (Faehlmann. Midday. Evening's Clarity, 1984) and the dialogical novel *Endspiel. Laskumine orgu* (Endspiel. Descending into the Valley, 1988), and with Katri Kaasik-Aaslav the drama *Teatriromanss* (Theatre Romance, 2001). His dramas (some of which were published in earlier prose books) are gathered in the book of plays and interviews *Mängud ja kõnelused* (Games and Talks, 2002). He has also published the volumes of critical essays *E me ipso* (1990) and *Vaimuhaiguse müüt* (The Myth of Mental Illness, 2005), also excerpts from his diaries of the 1970s *Noor Unt* (Young Unt, 2003) about Mati Unt, followed by two volumes of his *Päevaraamat* (Diary, 2006, 2007). In the last years of his life had left off writing as a belletrist and is active in re-gathering material about the literary, theatre and cultural life of his youth.

Most of Vahing's works have autobiographical backgrounds, having arisen out of contemplations on personal relations and states of mind. His short stories often have the appearance of confession or long self-analytical diary notes. His style is quite neutral, which creates an interesting contrast with the inner intensity and passion of the matter described. One of his techniques is the description of irrational deeds without trying to give any sensible explanation; or again, his texts can consist of thick sequences of multiple lines of thought, which are given no ordering viewpoint from outside the mental situation. His texts point to the unconscious non-motives of human actions in search of freedom and authenticity. Because of their real-life basis, his works also have a

provocative quality, but the ethics of these texts guarantee that his own individuality will not be withdrawn from this psychic exposure. It would not be correct to call Vahing's works psychological, because the psychic mechanisms of the characters always remain partly hidden and ready to explode in unknown directions. The texts include existential secrets that are not reducible to simple psychological patterns. The searches of Vahing are closely connected with the specific theatricality of human relations, and the theme of *Spiel*, as a way to a person's individuation, is repeatedly studied in his texts. One of the most interesting (self-)analyses of his activities is the dialogue in the novel *Endspiel*, where the characters of the Psychiatrist (Vahing) and the Physicist (Kõiv) discuss the complicated relationships of their circle of acquaintances at the beginning of the 1970s. Their playful mutual analysis continues even in the moments of writing the novel. The presence of other people is implicitly or explicitly crucial for Vahing's survey of his existential position in the world, and therefore the genre of drama is also very well suited to his writing. Vahing's plays were of great significance in revising the concept of psychological drama in the 1970s and 1980s in Estonia. Besides personal themes, several of his works deal with Estonian historical intellectuals and artists, viewing them mainly in their intimate human condition, rather than as cultural figures. Vahing is a unique figure in contemporary Estonian literature, and his texts are still very alive and open to re-reading. |

AARE PILV

#### Translations

In English: PSS

In Finnish: UVP

In French: LH

In German: NEK

In Hungarian: ASZ

In Polish: Ty (Krakow 1980, transl. by Aarne Puu); KD

In Russian: EMP, ESN

His works have also been translated into Hungarian and Kazakh.

#### Criticism

Rutt Hinrikus and Janika Kronberg, [Review of 'Games and Talks'], *ELM*, no 16, 2003, p 43.



**Vaičaitis, Pranas** | LT | (\*10.2.1876 Santakai, Šakiai region, †21.9.1901, buried in Sintaūtai) A poet who earned the glory of the master of elegy in the history of Lithuanian literature.

Vaičaitis' life was too short for his poetic talent to unfold in full force. In 1887–1895 he went to Marijampolė gymnasium. His parents wanted to their son to be a priest, but he didn't enter the seminary and in 1895–1900, with much hardship, studied law at St Petersburg University. Helped by his guardian Eduardas Volteris (1856–1941), who was a professor at the university, a philologist and ethnographer, Vaičaitis got a job in the library of the Russian Academy of Sciences, but due to illness he had to resign from it soon afterwards. He returned home, and a year later died of tuberculosis.

Vaičaitis published his poetry in the banned Lithuanian periodical press. His first poetry collection was published posthumously: *Eilės Pranciškaus Vaičiūčio (Sekupasakos)* (Verse by Pranciškus Vaičaitis (Sekupasaka), Plymouth, Pa., 1903); the second edition was prepared by the poet's fiancée Julė Pranaitytė and published in Philadelphia in 1912. The first edition of his works was published in 1921, and the most exhaustive so far in 1996 (comp. by Zenius Šileris, ed. and introd. by Albertas Zalatorius).

Vaičaitis gave the elegy to Lithuanian poetry in the form that we know today. His elegy is a work characterised first of all by a special expression of the lyrical hero, by intonations of sorrow and mourning, and by certain motifs, rather than by the special form as was used in Classical and later poetry (Vaičaitis liked it and translated it well). His poetry is often freshened by intensely experienced anxiety over common ideals, unfulfilled desires, the future of his homeland, and a more beautiful life in general. This feeling is triggered by the universal situation of loss and want, intensified by anguish and suffering. The poet feels privation

and suffering both in the personal and social and cultural space; sometimes he sets his mind on opposing this environment through satirical verse. The central value that is missed is freedom. Since their appearance, Vaičaitis' best elegies have been highly appreciated by readers. Some of them have been turned into folk songs, while others have been used by composers for choir or solo songs. |

SIGITAS NARBUTAS

#### Translations

In English: AL, GO  
In Esperanto: ELP  
In German: LPAZJ  
In Hungarian: LK  
In Norwegian: PFL  
In Polish: APL, TGMLC  
In Russian: LP19

#### Criticism

Zenonas Šileris, *Pranas Vaičaitis: Epocha, gyvenimas, kūryba* (Marijampolė 2001).



**Vaičiulaitis, Antanas** | LT | (\*23.6.1906 Didieji Šelviai, Vilkaviškis region, †22.7.1992 Washington, USA, reburied in Vilkaviškis in 1999) Prose writer, translator, critic; a master of the psychological novella, who contributed much to the professionalism of literature, and stood out in his subtle culture and elegance of style.

Vaičiulaitis was an erudite writer. He studied Lithuanian and French literature in Kaunas, and continued his studies at Grenoble University and the Sorbonne. His was a typical life of a professional man of letters: he taught, wrote, edited and translated. In 1940 he left for Rome to join the diplomatic service, and in the same year moved to the USA, where he taught at the universities of Marianapolis and Scranton. He edited the émigré cultural magazine *Aidai* (1950–1963), worked on the Lithuanian section of the US information agency The Voice of America (1951–1976).



Vaičiulaitis published the collections of novellas *Vidudienis kaimo smuklėj* (Noon at a Country Inn, 1933), *Pelkių takas* (The Path through the Marshes, 1939), *Kur bakūžė samanota* (By the Moss-Covered Cottage, 1947), *Vidurnaktis prie Šeimenos* (Midnight by the Šeimena, 1986), the novel *Valentina* (1936), the books for children *Vakaras sargo namely* (An Evening in the Keeper's Hut, 1932) and *Mūsų mažoji sesuo* (Our Little Sister, 1936), the collection of literary tales *Auksinė kurpelė* (The Golden Slipper, 1957), the book of medieval legends *Gluosnių daina* (The Song of the Willows, 1966), the travel books *Nuo Sirakūzų lig Šiaurės elnio* (From Syracuse to the Reindeer, 1937), *Italijos vaizdai* (Views of Italy, 1949) and the poetry collection *Ir atlėkė volungė* (And the Oriole Came, 1980). He wrote the small study *Natūralizmas ir lietuvių literatūra* (Naturalism and Lithuanian Literature, 1936), and *An Outline History of Lithuanian Literature* (1942). He was a productive critic. He translated from French Oscar Milosz' *Les Poèmes* (1931), the mystery *Miguel Mañara* (1937) and *Les Sept Solitudes* (1979), François Mauriac's *Vie de Jésus* (1936) and *Génitrix* (1939), André Maurois' *Le Peseur d'âmes* (1932), and Nello Vian's book *Sant' Antonio di Padova* (1951). After the reestablishment of Lithuania's independence, the prose selection *Tavo veido šviesa* (The Light of your Face, introd. by Albertas Zalatorius) and *Pasakos* (Fairy Tales) were published in 1989, and the book of criticism and memoirs *Knygos ir žmonės* (Books and People) in 1992.

Against the background of the literature of his lifetime that kept declaring programmes of social or moral ideas, Vaičiulaitis' prose stood out in its universality. To him, art was meaningful if it extended reality beyond the boundaries of realism. However, most of his novellas lean against the country views of his childhood and youth, and on real events, although his orientation towards eternal and permanent things cleansed of the dust of time is obvious. He relies in the Bergsonian manner upon the dominance of intuitivism and emotion, but not of logic; on the feeling of the beauty of the whole, and on the search for the 'poetic spirit'. The writer is not a preacher of ideas; he narrates and depicts. Programmatically trying to pull away from the mundane, he erases clear features of spatial time: the action can take place in a Lithuanian village, in the Alps, or in a Mediterranean city. The characters act in circumstances woven by destiny, not

as social types, but just as people who must obey God's will (Vaičiulaitis' world-view is closest to the wing of philosophical neo-Catholicism). The transcendental world of his prose exists on a par with the earthly world. Different planes of the narrative intertwine: legendary, psychological and philosophical; fantastic elements are introduced (not only the genres of the fairy-tale and the tale are exploited, but in the novellas, too, the narrative starts in a recognisable reality and ends mysteriously and unpredictably). Yet Vaičiulaitis did not become a subjective modernist: he preserved the priority of harmony, the consistency of the plot, the proportions of the form, the objectivist point of view of the narrator, and precise sentences. The narrator of the novellas knows more than his personages, yet he does not condemn or preach at them. He lets the reader understand that the world is ruled by superior forces, that it abounds in prophetic signs sent to people who cannot read them. Therefore, tragic finales are quite frequent. The mystery of soul, the pranks of fate and the unknown are quite often the propellers of Vaičiulaitis' prose. The motif of death is developed without pessimism, because the structure of the world is harmonious, and it is people who create conflicts and disasters. The narrator draws back the curtain of a character's fate and lets the reader feel what mistakes he or she is making. Like very few other prose writers, Vaičiulaitis creates a nuanced narrative and fosters, in a subtle manner, the skill of attentive reading of the work.

The novel *Valentina* was for several decades considered one of the outstanding Lithuanian novels of love. The main heroine dies incapable of reconciling her love for a poor student and the duty to marry a rich engineer to save her parents from debt. A bright Lithuanian midsummer with blossoming flowers, linden trees and bees collecting honey is the permanent background for the fullness of love magnifying each quiver of feeling. The feeling of love arises more as spiritual and aesthetic than erotic experience: such is the peculiarity of the Lithuanian novel of love, based on the principles of Impressionism, conforming to the young writer's canon of a Christian world outlook (spirit over matter), and possibly unconsciously echoing the poetics of folk songs.

Vaičiulaitis started a new stage in the stylisation of the language in prose, which was based on written literature, classic European (especially French)

works and the sources of Church writing, and deepened by his practice of translation. There appears a playfulness, an aesthetic lightness, and a precision of style in his work; he consciously moves away from the somewhat rough folk-like narrative that dominated prose at the time. During the decades of his work with cultural magazines, Vaičiulaitis wrote articles, reviews and reminiscences. In his criticism, he avoided methodological categories, closely followed the author's text and attempted to convey the general aesthetic impression. The criteria of prose criticism, just like those of his original works, developed on the basis of the link between the national tradition and European modernism. | JÜRATĖ SPRINDYTĖ

### Translations

In English: *Noon at a Country Inn* (New York 1965, transl. by Albinas Baranauskas, Danguolė Sealey, Raphael Sealey and Nola M. Zobarskas, introd. by Clark Mills); GO, LSH50, LWW, SLShS; *Lituanus*, vol 3, no 3, 1957 (transl. by Kate Pendleton) and vol 28, no 2, 1982 (transl. by Kristina Bukaveckas-Vaičikonis)

In Latvian: LS; *Sējējs*, 1939, no 1–12

In Russian: *Вильнюс*, 1993, no 9 and 10 (transl. by Valentina and Vasily Baranovski)

In Dutch: ESHGH

### Criticism

Rimvydas Šilbajoris, *Perfection of Exile: Fourteen Contemporary Lithuanian Writers* (Norman 1970), pp 56–76; Idem, [Reviews of *Ir atliškė volungė* and *Tavo veido šviesa*], WLT, vol 55, no 2, 1981, p 357 and vol 64, no 4, 1990; Violeta Keleras, 'Nature and culture in the prewar Lithuanian consciousness,' JBS, vol 21, no 2, 1990, pp 105–120; Vytautas Kubilius, *Literatur in Freiheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Oberhausen; Vilnius 2002), pp 76–81; Idem, *Antanas Vaičiulaitis* (Kaunas 1993).



**Vaičiūnaitė, Judita** | LT | (\*12.7.1937 Kaunas, †11.2.2001 Vilnius) Poet and translator. She was among the first in Lithuanian poetry to accept naturally the world of urban culture; in her poems

she created romantic images of Vilnius and of some historical personalities of Lithuania (Barbora Radvilaitė, Žygimantas Augustas, Emilija Pliaterytė and others).

Vaičiūnaitė graduated in Lithuanian studies from Vilnius University in 1959; while studying at the university, she also attended a music school for some time. She worked on the boards of the weeklies *Literatūra ir menas* (Literature and Art), *Kalba Vilnius* (This is Vilnius) and *Naujasis dienovidis* (The New Meridian). In 1981–1995 she was close to the Latvian poet and translator Hermanis M. Majevskis, who lived in Vilnius. She is a laureate of the Baltic Assembly Award (2001) and other literary awards.

Vaičiūnaitė published the poetry collections *Pavasario akvarelės* (Watercolours of Spring, 1960), *Kaip žalias vynas* (Like Young Wine, 1962), *Per saulėtą gaubli* (Across the Sunny Globe, 1964), *Vėtrungės* (The Weathercocks, 1966), *Po šiaurės herbais* (Under Northern Emblems, 1968), *Pakartojimai* (Repetitions, 1971), *Neužmirštuolių mėnesį* (In the Month of Forget-me-nots, 1977), *Šaligatvio pienės* (The Pavement Dandelions, 1980), *Smuikas* (The Violin, 1984), *Žiemos lietus* (Winter Rain, 1987), *Šešėlių laikrodis* (The Shadow Clock, 1990), *Pilkas šiaurės namas* (The Grey House of the North, 1994), *Žemynos vainikai* (The Wreaths of Žemyna, 1995), *Kai skleidžiasi popirusas* (When the Papyrus Unfolds, 1997), *Seno paveikslo šviesa* (The Light of an Old Painting, 1998), *Debesų arka* (The Arch of Clouds, 2000), the poetry selections *Klajoklė saulė* (The Wandering Sun, 1974) and *Nemigos aitvaras* (The Kite of Insomnia, 1985), the collection of plays *Pavasario fleita* (The Spring Flute, 1980), the book of memoirs *Vaikystės veidrodis* (In the Childhood Mirror, 1996), the poetry collections for children *Spalvoti piešiniai* (Colourful Drawings, 1971), *Balkonas penktame aukšte* (A Balcony on the Fourth Floor, 1976), *Karuselės elnias* (The Merry-go-round Deer, 1981), and the play-fairy-tale for children *Mėnulio gėlė* (The Moon Flower, 1979). She translated works by Anna Akhmatova, Desanka Maksimovich, Lewis Carroll and others. The publication of three volumes of her work started in 2005 (ed. by Gintarė Bernotienė).

Vaičiūnaitė's urban world-view started evolving in her childhood, in the intellectual atmosphere of Kaunas between the two world wars (her uncle, Petras Vaičiūnas, was a well-known writer, another



uncle, Juozas Vaičiūnas, was a priest, her aunt Teofilija Vaičiūnienė was an actress, and her sister Dalia is a professional violinist). A visual perception of the world is very important for the poetess: the space of the poem is shaped geometrically by streets, lanes and old town courtyards, mostly of Vilnius. The worlds of nature and culture are in humble accord. The individual of her poetry lives in a somewhat romantically theatrical environment surrounded by old churches, antique shops, and old town courtyards overgrown with creepers, where a robin's song resounds unexpectedly. The poetess sees beauty in daily life: she is attentive to detail, to the extent of the most banal everyday minutiae. She names very accurately surrounding objects, birds, trees, grass and flowers. This also reflects the joy of recognition and brings the world of nature closer to the individual who is already distant from it. Vaičiūnaitė's poetry is dominated by free, expressive and associative speaking, brought about by an impression and the movement of feeling. Many poems consist of one or several moments of impressionist feeling or impression, thus they are joined into cycles in which the impressionist fragments become part of a whole. Numerous poems are a passionate and broken monologue of a selfless and proud woman. Everything that comes from ancient times is interesting and significant to the poetess: 'a dragonfly from prehistoric mists', 'wax-covered musical notes streaming through centuries', 'the old name Klaudija has chimed in the soul', and the like. Images enveloped in similar epithets abound in her poetry. A live feeling of the past imparts a meaning to the present day, and seems to prolong human life that no longer looks like a short moment. The fates of people who lived a long time ago are very important to her (the cycles *Kęstutaičiai*, *Restauracija* [Restoration], *Senos fotografijos* [Old Photographs], *Vitražas Vilniaus universitetui* [A Stained Glass for Vilnius University] and others); yet she is more interested not in heroic personalities, but in dramatic destinies and strong passions, both in history and literature or mythology. In a poem, human fate is outlined in very few strokes: more important are the feelings of the poetess herself and her lyrical response. The musical beginning, as well as the impressions stirred by music or art works, are also important in her poetry. Some works have the form of a musical work (the cycles *Kanonas Barborai Radvilaitei* [A Canon for Bar-

bora Radvilaite], *Trys fugos* [Three Fugues], etc). Vaičiūnaitė's work is very consistent from the first to the last collection; in the latter, the gravely ill poetess seemed to bid farewell, before, as she said in one poem, 'changing her form'. The lyrical tone and the striving to impart a relevance to the past stand out in Vaičiūnaitė's plays with romanticised heroes from the history of Lithuania. The book of memoirs *Vaikystės veidrody* consists of laconic novellas in which she not only reveals the turns and twists in the family of her parents, or the story of a girl's coming of age, but, resorting to minimal means, creates a broader context of prewar, wartime, and postwar life in Lithuania, which very often left a tragic mark on people's fates. | DONATA MITAITĖ

### Translations

In Belarusian: LSP(2)

In Bulgarian: ASLP

In Czech: SJ

In Dutch: *Baltsvluchten*, 1997, no 2 (transl. by Jolita Urnikytė and Jan Sleumer)

In English: *Fire Put Out by Fire* (Lewiston 1996, transl. by Viktorija Skrupskelis and Stiuart Friebert); AL, BQ, 'CEEP, GA, 5LWP, LIHOW, LPB, 'ShB, SPWLP; *Lituanus*, vol 36, no 4, 1990 (transl. by Laima Sruoginis), *Vilnius*, Autumn 1994 (transl. by Skrupskelis and Friebert); *Lituanus*, vol 44, no 3, 1998; vol 47, no 4, 2001, and vol 50, no 4, 2004 (transl. by Gražina M. Slavėnas), *Lithuanian papers*, vol 15, 2001 (transl. by Slavėnas), *Lithuanian museum review*, no 192, 2001 (transl. by Dorian Rottenberg), *Vilnius*, Autumn 2002 (transl. by Slavėnas)

In French: VPLA, *La Croquant*, no 22, 1997 (transl. by Ugnė Karvelis), *Les Alpes Vagabondes*, no 30, 1998 (transl. by Karvelis and Nicole Laurent-Catrice), *CaL*, no 4, 2003 (transl. by Liudmila Edel-Matuolis)

In German: LL, LLR, LPAZJ, VLP

In Hungarian: LK; *Budapest 2000*, 1993, no 11 (transl. by Cecilia Bajcsi)

In Italian: MPLSN(1), 'RCO

In Latvian: *Zemei pieskaroties* = *Žemės prisilietus* (Riga 2002, transl. by Hermanis Margers Majevskis, introd. by Knuts Skujenieks and Majevskis); 'BR, IvaskaDA, MajevTDL, 'PTD, VJ; DzD 2000 (transl. by Majevskis)

In Norwegian: *Dikt fra Søvnløshetens Drake og andre samlinger* (Oslo 1994, transl. by Odd Abrahamsen and Alma Ločerytė Dale)

In Polish: 'APR, TGMLC; *Tygodnik Powszechny*, 27.1.1991 (transl. by Mieczysław Jackiewicz and Sławomir Fiafinski), *Borussia*, 1992, no 1 (transl. by Jackiewicz), *Lithuania*, 1994, no 4 (transl. by Jackiewicz), *Kresy*, 1996, no 3 (transl. by Jackiewicz)

In Russian: *В месяц незабудок* (Moscow 1987, transl. by L. Sushkova); ALSP, JP; *Вильнюс*, 1994, no 1 and 1996, no 2 (transl. by Mikhail Dvinsky)

In Serbian: ALP20

In Spanish: VEES; *Zurgai*, Junio 1990 (transl. by Birutė Cipliauskaitė)

## Criticism

Rimvydas Šilbajoris, [Review of *Pakartojimai*], *BA*, vol 46, no 4, 1972, pp 714–715; Idem, [Reviews of *Neužmirštuolių mėnesį* and *Šaligatvio pienės*], *WLT*, vol 53, no 1, 1979, p 60 and vol 55, no 4, 1981, p 708; Idem, 'Challenge to Arcadia: Notes on Soviet Lithuanian Poetry', *Lituanus*, vol 19, no 2, 1973, pp 5–15; Ilona Gražytė-Maziliauskienė, 'Myth as Mirror of the Self: the Poetry of Judita Vaičiūnaitė', *Lituanus*, vol 36, no 4, 1990, pp 5–12; 'A Poem is Like a Leaf of a Tree' [an interview] *Vilnius*, Autumn 1994, pp 106–116; Gitana Notrimaitė, 'How Does History Turn Into Myth?', in: Anneli Mihkelev and Benediktas Kalnačas (eds.), *We Have Something in Common: The Baltic Memory* (Tallinn 2007), pp 61–74; Živilė Gimbutaitė, 'Judita Vaičiūnaitės Perceptions of Lithuanian Folklore: Tales and Myths', *Lituanus*, vol 54, no 2, 2008, pp 26–38; Hermanis Marģers Majevskis, 'Par dažām Juditas Vaičiūnaites dzejas vārda īpatnībām', in: Laima Grinberga, Pēters Brūveris and Viesturs Vecgrāvis (eds.), *Daugavas literārā gadagrāmata 1997* (Riga 1996); Idem, 'Judite Vaičiūnaitė', *Literatūra un Māksla Latvijā*, 22.2.2001; Idem, 'Requiem aeternam...', *Karogs*, 2001, no 3, pp 235–237.



**Vaižgantas** | LT | (real name Juozas Tumas, \*20.9.1869 Maleišiai, Anykščiai region, †29.4.1933 Kaunas) A classic of Lithuanian literature, prose writer, publicist, critic, an important figure in the Lithuanian National Revival movement of the late 19th and early 20th century. He was a neo-romantic who searched for ethnic singularity, and created a model of national culture the main features of which were wise production (agrarian culture), love of work and nature.

Vaižgantas went to school in Daugavpils; after graduation from Kaunas Seminary, he was the priest in a Lithuanian parish in Mitava (now Jelgava, Latvia), and later in numerous provincial towns in Lithuania. He worked tirelessly for the Lithuanian cause: he transported banned publications, took care of newspaper publishing, founded Lithuanian schools, organised the local government of small Lithuanian administrative units

(*valsčius*), and under pseudonyms published polemical writings and works of fiction. Due to his active public work, the Church hierarchy did not like Vaižgantas, and kept transferring him from parish to parish. Having moved to Vilnius, he worked on the boards of socially conscious newspapers, took part in the activities of the Lithuanian Science Society, the Lithuanian Art Society and the Rūta society (1906–1911). During World War I, Vaižgantas lived in Riga, where he worked on the board of the *Rygos garsas* [The Sound of Riga] newspaper, and in St Petersburg where he was involved with the committee for the support for victims of the war (1915). Here he established the Party of National Progress, participated in the Assembly of St Petersburg Lithuanians and the conference of world Lithuanians in Stockholm (1917). In 1920–1932, Vaižgantas was the rector of Kaunas Vytautas Magnus University; in 1922–1929 he lectured on the literature of the period of the press ban (1864–1904), and later published the material of these lectures in 11 small books.

From 1890 he started publishing his polemical writings. He published sketches in drama form, allegories and collections of unexpanded stories *Vaiždeliai* (Sketches, 1902), *Šis tas, Sceniškieji vaiždeliai* (This and That; Scenic Sketches, both in 1906), *Scenos vaiždai, Karo vaiždai* (Views of the Scene, Views of War; both about World War I, 1915), *Alegorijų vaiždai* (Views of Allegories, 1916), novels *Pragiedruliai* (Breaks in the Clouds, 1–2, 1918, 1920), *Šeimos vėžiai* (The Crayfish of the Family, 1929), long short stories *Dėdės ir dėdienės* (Uncles and Aunts, 1920–1921), *Išgama* (The Fiend, 1929) and *Nebylys* (The Mute, 1930), *Žemaičių Robinzonas* (The Samogitian Robinson, 1932). Vaižgantas wrote the first Lithuanian book of travel sketches, *Ten gerai, kur mūsų nėra* (Good is Where We are not; about the USA, 1912). In 1922–1938, 19 volumes of Vaižgantas' works were published, and the publication of the academic edition of his works began in 1994 (ed. by Vytautas Vanagas).

A patriot, idealist, educator and public figure, Vaižgantas belonged to the generation of Lithuanian intellectuals searching for the spirit of the nation, for the manifestations of national genius. Vaižgantas' best-known work is *Pragiedruliai*, a novel of epic dimensions; his artistically most integral work is the long short story *Dėdės ir dėdienės*. The subheading of *Pragiedruliai*, 'sketches



of the struggle for culture', defines the essence of this work. Vaižgantas presents the chronicle of the Lithuanian National Revival and the liberation from Tsarist oppression of the last decades of the 19th century and the early 20th century, and at the same time the cultural vision and the idealised project of the depicted period. In this novel, Vaižgantas unfolds as a strategist concerned about the struggle against Russification and Polonisation of Lithuania, a lover of his native land, a connoisseur of the Lithuanian character and psychological type. In this work, culture becomes the key stimulus promoting the characters' thoughts and activities. A close relation between Vaižgantas' abundant polemical writings and his imaginary prose determined the genre specifics of the novel that links different structures: realistic fragments, ethnographic descriptions, fictionalised memories, folklore inserts, polemical digressions, etc. The realistic, lively and emotional narrative of *Pragiedruliai* has several interacting planes. The epopee embraces all regions, social groups, ideological trends and cultural layers of the country. Through metaphors of cyclical time and nature ('A long hard winter and a sudden spring thaw'), Vaižgantas creates a more universal field of meaning that coincides with the rhetoric of the Lithuanian National Revival (from Baranauskas' *Anykščių šilelis* to Kudirka's *Tautinė giemė* and Maironis' *Pavasario balsai*). Just like the introduction into the novel of neoromantic legends, fairy tales, tales and unusual characters, as well as the nature-perceptive layer, this metaphorical and symbolic plane constitutes both the descriptive and historiosophic meaning of *Pragiedruliai*. Vaižgantas attempts to perceive the roots of the nation's vitality. For him, the hills, springs, lakes, forests and mounds protecting history are submerged deep in the past. Classical clarity, keen realistic observation, and the neoromantic perception of the mystery of reality are the dominants of Vaižgantas' style.

*Pragiedruliai* and *Dėdės ir dėdienės* abound in character types: Lithuanian farmers, Polonised gentry and landlords, self-conscious priests, shrewd and influential Jews, book-smugglers, nurturers of agriculture, and simple village ploughmen. The personages come to life thanks to Vaižgantas' apt words, popular phraseology, humour, and the irony of foreign sayings. The long short stories depict very simple yet archetypal portraits of diligent children of nature, Napalys, Mykoliukas, Severiutė. Vaižgantas'

works radiate people's mystical link with nature (Mykoliukas ploughing the soil is compared to St Isidore, the patron saint of ploughmen). In *Dėdės ir dėdienės* the writer subtly develops the main theme of his creative work, the search for the ethnic identity of the Lithuanians. A childless 'uncle' works for the sake of another family, yet his painful situation is softened by his congruity with nature. For Vaižgantas, placidity, constancy and the ability to be in harmony with the entire order of life is an important trait of the Lithuanian character. With the portrait of Severiutė, Vaižgantas was among the first in Lithuanian literature to raise the power of a woman's eroticism. All the characters in the long short story, although determined by the circumstances of the village of the times of serfdom, are portrayed as deep and unusual psychological types. The long short stories *Nebylys* and *Išgama* reveal the dark and irrational human side and elemental nature. Vaižgantas was a free and independent person. He was famous as a tolerant priest, a courageous and active public figure, a seeker for and reviewer of new talents, whom he called 'diamonds'. In Lithuanian mythology the writer's pseudonym Vaižgantas is one of the key deities of the earth, the guardian of flax and hemp, the embodiment of the vital beginning and the renewal of vegetation. Vaižgantas' creative work and activities radiate a sensation of the fullness, ramification and multiplicity of existence. |

GINTARĖ BERNOTIENĖ and JURATĖ SPRINDYTĖ

### Translations

In English: *Sin at Easter and Other Stories* (New York 1971, introd. by Charles Angoff, biographical outline by Antanas Vaičiulaitis, transl. by Danguolė Sealey, Algirdas Landsbergis, Stepas Zobarskas and Clark Mills, ed. by Nola M. Zobarskas); LShS50, SLShS

In Estonian: *Onud ja tädid* (Tallinn 1985, transl. by Ilmar Vananurm)

In Russian: *Дяди и тетки* (Vilnius 1968, transl. by S. Vasil'yev), *Немой* (Vilnius 1988, transl. by Y. Jonaitienė); *Вильнюс*, 1991, no 6 (transl. by Dalija Kõiv)

In Polish: TGMLC

In Latvian: LS

### Criticism

Algimantas Bučys, 'Paradoxes of Lithuanian Literature', *Vilnius*, Summer 1997, pp 107–124; Christina J. Nikolajew, 'Warum war Juozas Tumas-Vaižgantas ein so leidenschaftlicher Kämpfer für das Litauische?', *AA*, vol 8, 2000; Algimantas Radzevičius, *Vaižgantas lietuvių prozos kryžkelėse* (Kaunas 1987); Aldona Vaitiekūnienė, *Vaižgantas* (Vilnius 1995); Algimantas Bučys, 'Paradoxer 1 den litauiska litteraturen', *Ariel*, 1998, no 5/6, pp 33–47.



## Valančius, Motiejus | LT | (\*16.2.1801

Nasrėnai, Salantai parish, †17.5.1875 Kaunas, buried in the crypt of Kaunas Cathedral) Samogitian bishop, historian, publicist and prose writer, translator; a key figure in the 19th-century cultural, public and ecclesiastical life of Lithuania. He was a master of didactic prose, and a prolific author of religious literature, spiritual reading and works of fiction.

In 1822–1828, Valančius studied at Varniai Seminary and Vilnius Higher Seminary, and was ordained a priest in 1828. In 1828–1840 he taught religion, and was a chaplain and a librarian in Mozyr (Belarus) and Kražiai. In 1840–1845 Valančius was an adjunct professor at Vilnius Spiritual Academy, and in 1845–1849 the rector of Varniai Seminary. In 1850, he was consecrated bishop. In addition to his direct duties, he led a temperance movement, set up a network of parish schools, was involved in the publication and sale of Lithuanian books, and publicised pastoral and temperance letters. When the Lithuanian press was banned in 1864, he organised the preparation and printing of writing in Prussia and its delivery to Lithuania.

Valančius wrote about 40 books. His work is divided into several groups: fiction, hagiography, historiography, ethnography, polemical writing, religious-practical works, translations, etc. His didactic prose includes *Vaikų knygelė* (The Children's Book, 1868), *Paaugusių žmonių knygelė* (The Grownups' Book, 1868), *Palangos Juzė* (Juzė of Palanga, 1869), *Pasakojimas Antano tretininko* (The Tale of Antanas the Tertiary, written in 1872, published in 1891); his hagiographic writings include *Žyvatai šventųjų* (The Lives of the Saints, 1858) and *Gyvenimai šventųjų Dievo* (The Lives of God's Saints, 1868), while *Žemaičių vyskupystė* (The Samogitian Diocese, 1848), *Pradžia ir išsiplėtimas katalikų tikėjimo* (The Beginning and Expansion of the Catholic Faith, 1862) belong to historiography.

*Valančiaus raštai* (Works of Valančius, prepared by Juozas Balčikonis) were published in 1931, his works in two volumes (prepared by Birutė Vanaigienė) in 1972; the preparation of the academic edition of Valančius' work (by Vytautas Vanagas) is in progress.

The largest part of Valančius' literary legacy consists of prose of various genres: historiography, hagiography, didactic stories, religious-political polemical writing, personal notes, sermons, pastoral and personal letters, etc. His didactic and hagiographic works, and, in some respects, historiography and polemical writing, are attributed to fiction. Valančius' literary works are first of all intended for literate peasants and those who are learning to read. A didactic beginning, examples of positive (virtuous, pious) and negative (sinful) life, and moral and practical precepts, prevail in them. He used a model of literature that was linked to mediaeval and Catholic Baroque prose. Signs of Baroque religious poetics and enlightening nature manifesting themselves in attitudes of usefulness are distinct in his works. Another source of his creative work was folklore, oral popular creation. The didactic stories are characterised by illustrative view, chronological events, schematic personages and the author's openly enunciated standpoints. Reality is recreated schematically. The longer works (*Palangos Juzė*, *Pasakojimas Antano tretininko*) are based on the model of the didactic long short story, where the axis of the composition is the narrator. Precise timing and the localisation of the plot aim at convincing the reader that the events described are not made up. The world created in Valančius' writings conformed to the model of the real world, in which the individual's environment consisted of the estimable world with its various forms of life created by God. The personages portrayed are either positive or negative. Only Juozapas Viskantas, a character in *Palangos Juzė*, approaches a literary character. Valančius wrote in the low, popular style. Not too abundant stylistic means matched the didactic intent of his work – epithets, comparisons, figurative verbs, and even onomatopoeic words are mostly of an evaluating nature. Valančius is especially famous for the use of onomatopoeic words in his work; for instance, consistently stylised by onomatopoeic words, the long short story *Palangos Juzė* is one of this kind in Lithuanian literature. Valančius wrote



in the language of the addressee of his literature, the spoken peasant language, with its borrowed and dialectal lexicon, synonyms, comparisons, proverbs and sayings that in his prose are processed by means of a literary style often picked up from Baroque religious writings. A person noted for his pragmatic activity, and an exceptionally intense participant in the public life, Valančius had a strong yet up till now insufficiently recognised impact on the development of Lithuanian culture of his own and later times. With his works of fiction, he laid the foundations for Lithuanian prose.

| MIKAS VAICEKAUSKAS

## Translations

In Latvian: LS

In Polish: TGMLC

## Criticism

Saulius A. Girnius, 'Bishop Motiejus: A Man for All Seasons', *Lituanus*, vol 22, no 2, 1976, pp 5–28; Vytautas Merkys, 'Bishop Motiejus Valančius, Catholic Universalism and Nationalism', *Lithuanian historical studies*, vol 6, 2001, pp 69–88; Idem, *Motiejus Valančius: Tarp katalikiškojo universalizmo ir tautiškumo* (Vilnius 1999).



**Vallak, Peet** | EE | (real name Peeter Pedajas,

\*23.6.1893 Suitsu-Männiku Farm in Voltveti, Saarde, Pärnu County, †17.3.1959 Tartu, buried in the Raadi-Maarja Cemetery) Prose writer, playwright and translator, one of the leading and most distinctive Estonian short story writers, and innovator of the genre in the mid-1920s.

Vallak studied art in Pärnu with Rudolf Lepik and in Tartu with Kristjan Raud for a short time. He also studied intermittently at the Art School of the Imperial Society for Developing Arts in St Petersburg from 1913 to 1917 and in the Pallas Art School in Tartu from 1920 to 1922. In 1916 he travelled around Siberia as a correspondent for the newspaper *Päevaleht* in order to avoid being recruited into the army. He participated in the War of Indepen-

dence between 1918 and 1920. Later he lived and worked in Tartu, was the secretary of the board of the Estonian Writers' Union in the 1930s, a drama editor in the Vanemuine Theatre from 1938 to 1940, manager of the Estonian Soviet Writers' Union's organizing committee from 1940 to 1941, and office manager of the Estonian Writers' Union from 1942 to 1944. During the Soviet occupation at the beginning of the 1940s, Vallak was severely ill; at that time he was accused of not writing, and also of abstract humanism in his writings.

Vallak made his first literary appearance in the media with his prose pieces and caricatures in 1908. His first book was the comedy *Luupainajad* (Nightmares, 1924, under the pseudonym Egon Närep). Other plays remained in manuscript only. His active short story period began in 1920, when his short stories were published in many newspapers and magazines. A large number of them were gathered in the collections *Must rist* (The Black Cross, 1925), *Epp Pillarpardi Punjaba potitehas* (The Punjaba Potter's Workshop of Epp Pillarpard, 1925), *Ajude mäss* (The Revolt of the Brains, 1926) and *Relvad vastamisi* (Confrontation of Weapons, 1929). *Lambavarga Näpsi lorijutte* (Ribald Tales of Näps the Sheep Stealer), a short story cycle, which uses folklore motifs and a short story frame, was published in 1938 in his last collection (of the same name). It was written mainly in the 1920s. Other short stories, also written during that period, many previously published in newspapers or journals, were gathered into the collection *Hinge taud* (Soul Plague, 1983). Other books of short stories by Vallak: *Omakohus* (Lynch Law, 1932), *Neli tuult jalge all* (Four Winds Underfoot, 1934), *Teod pahupidi* (Topsy-Turvy Deeds, 1935) and *Armuleib* (The Bread of Charity, 1936). He also wrote the novel *Hulgus* (The Vagrant, 1927). He was one of the few Estonian writers in the 1930s to focus on the genre of the short story. Vallak translated the works of Arthur Schnitzler, Pierre Loti and Maxim Gorky into Estonian.

The early Vallak was interested in the horror story technique and Edgar Allan Poe. His maturation into a master of the short story was influenced by classic examples, from Guy de Maupassant to Anton Chekhov. An important role in the development of his observation of people was played by Fyodor Dostoyevsky. His literary expression is uniquely playful, incorporating mythical motifs

from world literature. His interest in art developed his imagery and sense of detail. The focus of his writing is on the unpredictable sides of the human soul and on the possibilities of retaining humanity, which arise in exceptional circumstances. He created a tension of secrecy, sometimes clothing it with gentle humour, sometimes with the colourful grotesque. His style is sensitive to rhythm and has clever punchlines. More narrative elements appeared in his style in the 1930s. His interest in people in unusual situations is also evident in his only novel, *Hulgus*, about the War of Independence. Many of his short stories have been produced on stage, television and in films, especially in the 1990s. *Epp Pillarpardi Punjaba potitehas*, adapted for the stage in 1974 in the Koidula Drama Theatre in Pärnu by Mati Unt and directed by Kaarin Raid, became an important milestone in Estonian theatre reform. The same short story, directed by Priit Pedajas at the Endla Theatre in Pärnu in 1991, has received attention at several international theatre festivals. | ENN LILLEMETS

#### Translations

In Bulgarian: ERK

In English: ESSI

In Finnish: ELN

In French: ACE

In German: DLS; ESNO

In Hungarian: AEK

In Latvian: IN, PM; *Domas*, 1932, no 1 (transl. by Alfrēds Kempe), *Läti-Eesti Ühingu Kuukiri*, 1936, no 1 (transl. by Lonija Jēruma), *LunM*, 23.9.1972 (transl. by Džuljeta Plakidis)

In Russian: *За ольшаником* (Moscow 1960, 1968, transl. by Aleksey Sokolov), *Повести и рассказы* (Leningrad 1984, transl. by Maria Kulishova and Sokolov); EN, ENO, GRE

In Swedish: ESK

Some short stories have been translated into Chuvash, Greek and Ukrainian.



**Valton, Arvo** | EE | (real name Arvo Vallikivi, \*14.12.1935 Märjamaa) Prose writer, playwright, poet and translator, one of the main innovators in prose,

especially in the 1960s; an important modernist author. He has been awarded the Tuglas Prize (1973, 1979) and J. Smuul Prize (1989) for his short stories.

Valton's family was deported to the Novosibirsk region in Siberia during the Soviet period. He finished secondary school in Siberia in 1954 and returned to Estonia. He graduated from Tallinn Polytechnic Institute as a mining engineer in 1959, and attended the Moscow Cinematographic Institute to study screenwriting from 1961 to 1967. He worked in different technical professions from 1959 to 1968, and has been a freelance writer since 1968.

Collections of short stories: *Veider soov* (A Strange Desire, 1963), *Rataste vahel* (Under the Wheels, 1966), *Kaheksa jaapanlannat* (Eight Japanese Girls, 1968), *Luikede soo*. *Karussell* (The Swan Bog. The Merry-go-round, 1968), *Sõnumitooja* (The Messenger, 1972), *Õukondlik mäng* (A Courtly Game, 1972), *Pööriöö külaskäik* (A Solstice Night Visit, 1974), *Läbi unemaastike* (Through Landscapes of Dreams, 1975), *Mustamäe armastus* (Mustamäe Love, 1978), *Võõras linnas* (In a Strange City, 1981), *Rännak giidi saatel* (A Guided Journey, 1988), *Pildid filosoofi, prohveti, kunstniku, poeedi elust* (Pictures from the Life of a Philosopher, Prophet, Artist and Poet, 1992), *Liisa ja Robert* (Liisa and Robert, 1993), *Unehäired* (Sleep Disorders, 1995), *Väike ilus vangimaja* (A Nice Small Prison, 1996), *Kahekesi* (We Two, 1999), *Vanad arved* (Old Scores, 1981), *Kirikutrepil* (On the Church Stairs, 1989), *Üks tund Toledos* (An Hour in Toledo, 1990), and *Kuninglik lõbu* (Royal Pleasure, 1991). Novels: *Teekond lõpmatuse teise otsa* (The Journey to the Other End of Infinity, 1978), *Arvid Silberi maailmareis* (Arvid Silber's World Travels, 1984, a shorter version in 1981), *Üksildased ajas* (Lonesome People in Time, I 1983, II 1985), *Masendus ja lootus* (Depression and Hope, 1989), and *Müinasjutt Grandi leidmisest* (The Fairy-Tale about Finding Grant, 1976). Collections of aphorisms and miniatures: *Uksed kriuksuvad öösiti* (Doors Creak at Night, 1977), *Märklaud kilbiks* (A Target for a Shield, 1980), *Tagasi tulevikku* (Back to the Future, 1985), *Meenutused eikuhugi* (Memories to Nowhere, 1987), *Mina, mina, mina* (Me, Me, Me, 1988), *Leidik* (A Foundling, 2000), *Fööniks* (The Phoenix, 2002), *Kiirustav kahetsus* (Rushing Regret, 1989), *Vabaduse küttes* (In the Fetters of Freedom, 1993), and *Kahekõned kohvikutes* (Dialogues in Cafés, 2001). Collections of poems:



*Kollasteiks laikudeks laguneb* (Decay into Yellow Spots, 1978), *Seniks* (Until then, 1992), *Su nimi vaheldub* (Your Name Varies, 2001), and *Liblikas, ilus ja paks* (A Butterfly, Beautiful and Fat, 2003). Books for children: *Retk ooboluste riiki* (A Journey to the Country of the Obolus, 1978), *Ajaprintsess* (The Princess of Time, 1981), *Põhjaneela paine* (The Obsession of the North Star, 1983) *Klaasmaja* (A Glass House, 2003), *Kanaromaan* (The Chicken Novel, 2002) *Pärimuslood* (Traditional Stories, 2008). Collections of articles: *Rahvusluse vaated* (Aspects of Nationalism, 1997). *Kogutud teosed I–XVI* (Collected Works I–XVI, 1999–2009) and *Valitud teosed I–II* (Selected Works I–II, 1984). Collections of scenarios and plays: *Kohtunikud ja kohtualused*. *Erapooletu*. *Hundiseaduste aegu* (Judges and Defendants. The Impartial One. During the Times of 'Wolf Laws', 1990), *Proovipildid* (Test Shots, 1990), and *Vägede valitseja*. *Pealkiri* (The Lord of the Forces. The Title, 1988). Valton has compiled the series of Finno-Ugric collections of poems *Classics of Finno-Ugric Poetry I–III: Enne koitu* (Before Dawn, 1996), *Kevadhommik* (A Spring Morning, 2002), and *Suvepäev* (A Summer Day, 2004). He has translated from Russian, Polish, Hungarian, Bulgarian, Mari, Mordvinian and Udmurt.

Valton was especially innovative at the end of the 1960s when, through an existentialist paradigm based on Albert Camus' ideas, spiritual rebellion took place. This was the form in which the fight for freedom in Estonia took place during Soviet times. He was innovative as a political rebel, as well as a writer who brought Western tradition and modernism into Estonian literature: His texts were strange in the context of socialist realism and it is important that these stories became the mainstream of Estonian literature at the end of the 1960s. He uses hyperbole, the grotesque and the absurd in his short stories. The opposition between a fixed system and the individual, as well as alienation, are the main topics in his work. Valton uses the comic aspect in his prose in a very broad sense: humour, sarcasm and irony are customary in his works. But he uses each of these in different ways: irony and sarcasm are very characteristic of his stories, but they are used concerning dangerous phenomena. Irony is presented as a mechanism of deconstruction and connection and as a very sharp linguistic weapon against outmoded regulations and principles. His short stories contain ambivalence: there are no ready-made solutions or unambiguous meanings.

By applying irony, he plays with different significations and discourses existing side-by-side in his stories, and this also makes postmodern play possible in his latest short stories. In the 1970s he was interested in historical subjects and myths, and also in the collective unconscious, which led to greater innovations in his style of writing and added other genres to his oeuvre besides the short story: novels, plays, poems, etc. Religious and oriental motifs, as well as the topic of Finno-Ugric culture and nations, are frequent in his works. | ANNELI MIHKELEV

## Translations

- In Bulgarian: ERK
- In Czech: *Dum plný přizraků* (Prague 1983, transl. by Vladimír Macura), *Osm japoněk* (Prague 1989); APG
- In Dutch: *De wereldreis van Arvid Silber* (Breda 1991, transl. by Marianne Vogel and Iris Réthy); VHNK
- In English: AES, 'BSS, ESS, ESSI, 'GW, LW, SES, PSS, SC
- In Esperanto: *En fremda urbo* (Tallinn 1987, transl. by Antonina Apollo)
- In Finnish: *Pieni unikirja* (Porvoo 1978, transl. by Maire Uusitalo); ELN, ST
- In French: *L'Amour à la mode de Mustamäe: Le pain de Vernanda* (Paris 1990, transl. by Antoine Chalvin), *Le Porteur de flambeau* (Paris 1992, transl. by Chalvin); *La Framboise blanche* (Bordeaux; Paris 1993, transl. by E. Vingiano de Pina Martins); LH; *Estuaries* [Luxembourg], no 23, 1994 (transl. by Chalvin)
- In German: *Zugluft* (Berlin 1983, transl. by Alexander Baer and Hans Skirecki), *Juku, der Dorfrottel* (Frankfurt am Main 1992, transl. by Irja Grönholm), *Arvid Silbers Weltreise* (Frankfurt am Main 1992, transl. by Iris Réthy); DGB, DLS, 'ERL5, ESNO, NEK, TMEE, TLN
- In Hungarian: *A hurok és más elbeszélések* (Budapest 1974, transl. by Gábor Bereczki, Győző Fehérvári and Zsuzsa Rab); ASZ, EH, MEE
- In Italian: *Luomo con lo zaino verde* (Milano 1994, transl. by G. Pieretto)
- In Latvian: *Bistams atklājums* (Riga 1988, transl. by Kārlis Mālbergs and Tamāra Vilsons); PM
- In Lithuanian: *LirM*, 22.5.1976 (transl. by Eduardas Astramskas), *Pergalė*, 1983, no 1 (transl. by Danutė Sirijos Giraite), *Kultūros barai*, 1985, no 9 (transl. by Astramskas), *Varpai* 13 (1999, transl. by Sirijos Giraite)
- In Polish: *Spiritual i inne opowiadania* (Kraków 1988, ed. and transl. by Aarne Puu); KD
- In Russian: *Ночь без происшествий* (Moscow 1965, transl. by Vera Ruber and Gennady Muravin), *Странное желание* (Moscow 1970, transl. by Romuald Minna, Gennady Muravin, Tatyana Verkhovostinskaya and Nora Yarovskaya), *В чужом городе* (Moscow 1985, transl. by Olga Samma and E. Pozdnyakova), *Возлюбленная дьявола* (Tallinn 1987, transl. by Olga Samma), *Пути сходятся в вечности* (Moscow 1989, transl. by Aleksei Turovski); EN, EMP, ESN, HK, NEN
- In Slovak: PMi
- In Swedish: ESK

Valton's short stories have also been translated into Belarusian, Bulgarian, Georgian, Kazakh, Tadjik, Ukrainian and Uzbek, and have been published in anthologies.

## Criticism

Ivar Ivask, [Review of *Kaheksa jaapanlannat*], *BA*, vol 42, no 3, 1968, p 472; Mardi Valgemäe, [Review of *Luikedee soo. Karussell*], *BA*, vol 43, no 2, 1969, p 290; Mardi Valgemäe, 'The Broken World of Arvo Valton's *Eight Japanese Girls*', *BA*, vol 47, no 4, 1973, pp 653–657; Ilmar Mikiver, [Review of *Mustamäe armastus*], *WLT*, vol 52, no 4, 1978, p 665; Idem, [Review of *Teekond lõpmatuse teise otsa*], *WLT*, vol 53, no 5, 1979, p 531; Anneli Mihkelev, 'Innovations at the end of the 1960s: The absurd and existentialism in Estonian literature', in: Eva Eglāja-Kristone and Benedikts Kalnačs (eds.), *Back to Baltic Memory: Lost and Found in Literature 1940–1968* (Riga 2008), pp 103–112.



**Veidenbaums, Eduards** | LV | (\*3.10.1867 Glāznieki, Priekulī parish, †24.5.1892 Kalāči in Mürmuīža, later Liepa parish, buried in the Liepa Cemetery) Poet, brother of the poet Kārlis Veidenbaums.

Veidenbaums attended Cēsis parish school and Cēsis regional school. During his school years he was interested in science subjects rather than literature. He knew some ten languages, translated from Latin, French, German, Russian and other languages. Around 1884–1885 he began to translate Horace's works, which were later published in the magazine *Austrums* (from 1890), and a story by A. Kruglov *The Outcast* (*Austrums*, 1887, no 7–8). At about this time he attempted to write his first original poetry. In 1887, Veidenbaums entered the Faculty of Law at Tartu University, but due to financial difficulties was forced to interrupt his studies in 1889 and work as a private tutor in Rūjiena. In 1891 and 1892 he planned to complete his studies. However, while travelling home in the winter of 1891 he caught a cold, contracted tuberculosis and died.

During Veidenbaum's life his poems were available in handwritten form only, and often the text varied. Veidenbaums did not see the first publication of his poems: *Pavasārī* (In the Spring), *Ikkatrs tev*

*godu dod, centīgais vīrs...* (Everyone Salutes you, Industrious Man ...) because they were published after his death in the literary supplement of the newspaper *Dienas Lapa* on 22 May 1896. The first collection of Veidenbaums' poetry, *Dzejas* (Poems, 1896) was edited by the poet Edvards Treimanis, but the collection was incomplete and was censored: the corrections introduced distorted the text. A larger selection of poetry was edited by Frīdis Roziņš, *Dzejas* (Poems, 1900). Veidenbaums' collected writings were published in six notebooks (1907–1909), in two volumes (1961), and several selections of his poems have been published. In 1968 the Eduards Veidenbaums Literary Award was established.

Veidenbaums' poetry is innovative both in subject matter and poetically. He was one of the first in Latvian literature to express harsh social critique and for this reason it was very advantageous to treat his work as an example of realistic and revolutionary poetry under the socialist realism canons of Soviet literature. However, there is another essential characteristic of Veidenbaums' poetry: it is like a bridge between two ages, namely romanticism, as witnessed by the use of dualism in poetry, dreams and distance as criteria of real life as opposed to real life, the hard day-to-day living, the actual cause of all problems, and realistically philosophical poetry, a harbinger of modernism. Actual facts enter Veidenbaums' poetry from the surrounding environment, which is portrayed as horrible, absurd and is expressed in unending contrasts. His poetry is not possessed by sentimental tendencies and delight, but rather by hard facts, irony, in places also sarcasm and the disdain of biased public greed. At times his poetry appears bleak, pessimistic, but it alternates with a healthy attitude to life, problems and a joy of life. It is with Veidenbaums' poetry that the anacreontic motif enters Latvian literature. His poetry may be described as expressive, the author's precise sensitivity of language and the apt choice of poetic characters comes to the forefront especially in his ironic poems. The innovative trend appears in his poems in simple, precise, richly colloquial language. Veidenbaums' poetry is direct and laconic. He was one of the first to touch upon the tragic emotions of life. He used irony precisely and his poetry is multi-layered. |

SANDRA RATNIECE



## Translations

In Russian: *Избранное* (Riga 1953, transl. by G. Gorsky),  
*Стихотворения* (Moscow 1961, transl. by Gorsky), *Смужотворения* (Riga 1980, transl. by L. Cherevichnik)

## Criticism

Livija Volkova, *Eduards Veidenbaums* (Riga 1979).



## Venclova, Tomas | LT | (\*11.9.1937

Klaipėda). One of the Lithuanian poets best known in the West, a translator, literary scholar and essayist.

After his graduation from Vilnius University in 1960, Venclova taught there and worked at the Institute of History. Due to political reasons and his dissident activities (he was a member of the Helsinki Group in Lithuania from 1976), Venclova's career was impeded (the publication of his first book was blocked), but he then became active as a translator and in this way 'introduced' a number of works of Western literature to Lithuanian culture. In 1977 he emigrated to the USA; since 1980 he has been a professor of Slavonic studies at Yale University. He is a laureate of the Lithuanian National Prize (2000), and of other Lithuanian and international awards.

Venclova has published poetry collections *Kalbos ženklas* (The Sign of Speech, 1972), *98 eilėraščiai* (98 Poems, 1977), *Tankėjanti šviesa* (Thickening Light, 1990), *Reginys iš alėjos* (A View from the Alley, 1998), *Sankirta* (The Intersection, 2005), and the poetry selections *Pašnekesys žiemą* (Winter Dialog, 1991) and *Rinktinė* (Selection, 1999). His Lithuanian research is published in the book *Tekstai apie tekstus* (Texts about Texts, 1985), and his Slavonic research in *Неустойчивое равновесие: восемь русских поэтических текстов* (Unstable Equilibrium: Eight Russian Poetic texts, 1986), *Собеседники на пиру* (Interlocutors at a Feast, 1997), *Статьи о Бродском* (Papers on Brodsky,

2005); his monograph on the Polish avant-garde poet Alexander Wat *Alexander Wat: Life and Art of an Iconoclast* was published in 1997. He has also published the collections of essays and polemical writing *Lietuva pasaulyje* (Lithuania in the World, 1981), *Vilties formos* (Forms of Hope, 1991), the book of interviews *Manau, kad...* (I Think That..., 2000), the tourist guide *Vilnius: Vadovas po miestą* (Vilnius: City Guide, 2002), the collection of biographies *Vilniaus vardai* (The Names of Vilnius, 2006), and the book of travel diaries *Ligi Lietuvos 10 000 kilometrų* (10,000 Kilometres to Lithuania, 2003). His popular science fiction books *Golemas, arba dirbtinis žmogus* (Golemas, or the Artificial Human, 1965) and *Raketos, planetos ir mes* (Rockets, Planets and Us, 1962) were published before his emigration. Venclova's translations of poetry by Russian, French, English and other writers appeared in the collections *Balsai* (Voices, 1979) and *Kitaip* (Otherwise, 2005). His translations into Lithuanian of Saint-John Perse's *Anabase* (1997) and Alfred Jarry's *Roi Ubu* (1998) were published as separate books.

As a literary scholar, Venclova distinguishes between two types of poetry: spontaneous, or centrifugal, and disciplined, or centripetal. His own work belongs to the latter. For Venclova, poetry is not a reflection of reality or a spontaneous spilling out of the subject's states. It is 'an interruption in reality', the taming of the chaotic world by the disciplined language of poetry, the revelation of invisible links and accords of reality. The poet aims at a classical symmetry; he tries out complex versification structures that are seldom encountered in contemporary poetry. The poem is figuratively thick and structurally dense; it entwines the concrete (a sequence of nouns, quite often prosaic ones) and the abstract, the prosaic and cultural allusions. It is highly intertextual poetry: it echoes a vast layer of poetry and culture, from antiquity to the present time. In this respect, Venclova can be considered one of the most meta-poetic Lithuanian poets. This is confirmed by one of the key issues in Venclova's poetry, the relation between language and reality. At the same time, he is a very civic poet. In his early work, the civic pathos is more open, and later it is linked to the theme of the passage of time and the relation between the human and history. The motif of exile as destiny and the theme of a deserted yet not meaningless world are also significant. The dialectic of hope and despair is in

general one of the key features of the poet's creative work (Venclova describes himself as a post-catastrophist). The world in Venclova's poetry is observed as though from aside, the space opens up and is often structured by the subject's gaze. He likes the situation of the dialogue or polylogue. Venclova was one of the first in Lithuania to take interest in structural poetics and semiotics. He was involved in the activities of the Tartu-Moscow semiotic school, and taught semiotics at Vilnius University. His papers 'Erdvė ir laikas Donelaičio Metuose' (Space and Time in Donelaitis' *The Seasons*) and 'Pastabos apie Jurgio Baltrušaičio poetiką' (Notes on Jurgis Baltrušaitis' Poetics) were among the first attempts to describe writing by Lithuanian writers with the application of the principles of structural analysis. Venclova has applied the semiotic principles of Yuri Lotman in his further literary (Lithuanian and Slavonic) research. As an essayist and polemical writer, he is guided by the principles of openness to the world and ethical responsibility. The most important value is personal freedom. He does not avoid controversial statements that challenge the canonical position, and encourages historical reflection and political self-awareness (his articles on Lithuanian-Jewish and Lithuanian-Polish relations have stirred up heated debates in Lithuania). | DALIA SATKAUSKYTĖ

## Translations

- In Albanian: *Dialog në dimër: Poezi të zgjedhura* (Tirana 2005, transl. by Gentian Çoçoli and Rigels Halili)
- In Bulgarian: ASLP
- In Danish: *Banana split*, 1996, no 10/11 (transl. by Audrius Švenčionis and Pia Møller Nielsen)
- In English: *Winter Dialoge* (Evanston, Ill., 1997, '1999; transl. by Diana Senechal, introd. by Joseph Brodsky), *Forms of Hope* (Riverdale-on-Hudson, NY 1999, '2003, introd. by Anatol Lieven), [*Poems*] (Klaipėda 2002, transl. by Laima Sruoginis), *The Junction* (Tarset 2008, transl. by Ellen Hinsey, Constantine Rusanov and Diana Senechal); 'CEEP, CLP, GA, LIHOW, LPB, LWW, RA, 'ShB, SPWLP, 'WP
- In Esperanto: *Vienkartinė ŝalis = La unufoja lando* (Kaunas 2005, transl. by István Ertl, Kris Long and Meva Maron)
- In French: in: *Czesław Miłosz et le vingtième siècle* (ed. Maria Delaperrière, Paris 2006)
- In German: *Vor der Tür das Ende der Welt* (Hamburg 2000, transl. by Claudia Sinning-Lucas and Rolf Fieguth, introd. by Joseph Brodsky), [With Günter Grass, Czesław Miłosz and Wisława Szymborska] *Die Zukunft der Erinnerung* (Goettingen 2001), *Gespräch im Winter* (Frankfurt am Main 2007, transl. by Claudia Sinnig and Durs Grünbein); LLR, VLP, ZLDL
- In Hungarian: *Mondjátok meg fortinbrasnak* (Budapest 1992, transl. by Baka István), *Litvánok és...: Válogatott esszék* (Budapest 2003, trans by Bojtár Endre et al.)

- In Italian: *Cinquantuno poesie e una lettera* (Bologna 2003, ed. and transl. by Pietro U. Dini); LQPV, MPLSN(1)
- In Latvian: *BruvVA2, Avots*, 1991, no 11/12 (transl. by Hermanis Margers Majevskis), *Karogs*, 2004, no 7 and 2005, no 7 (transl. by Pēters Brūveris)
- In Polish: *Dialog o Wilnie* [with Czesław Miłosz] (Warsaw 1981), *Siedem wierszy* (Warsaw 1986, transl. by Stanisław Barańczak with author); *Rozmowa w zime* (Paris 1989, '1991; Warsaw '2001, transl. by Barańczak, introd. by Joseph Brodsky); *Sześć wierszy* (Lublin 1991, transl. Barańczak, Miłosz and Wiktor Woroszyński), by afterword by Anna Nasalska), *Kształty nadziei* (1995 Warsaw, transl. by A. A., Anna and Stanisław Barańczak, Anna Brzezińska at al.), *Aleksander Wat: Obrazoburcza* (Kraków 1997, transl. by Jan Goslicki), *Niezniszczalny rytm: Eseje o literaturze* (Sejny 2002, transl. by Anna and Stanisław Barańczak, Brzezińska at al.), *Opisać Wilno* (Warsaw 2006, transl. by Alina Kuzborska)
- In Russian: *Свобода и правда* (Moscow 1999, comp. and transl. by Georgy Yefremov), *Граненый воздух* (Moscow 2002, transl. by Vladimir Gandelman), *Negatyvų baltumas = Негатив белизны* (Moscow 2008, transl. by Viktor Kulle, Pavel Shkarin and Konstantin Rusakov); ASovP
- In Serbian: *Зумски разговор(у)* (Vršac 2006, comp. and transl. by Biserka Rajčić)
- In Slovenian: *Čistot soli* (Ljubljana 1991, transl. by Veno Taufer); ASLK
- In Spanish: VEES; *Libvrra revista de humanidades Valencia*, 2008, no 1 (transl. by Pietro U. Dini)
- In Swedish: *Samtal vintertid: Dikter 1956–2000* (Malmö 2000, transl. by Loretta Burnytė and Anna Harrison, introd. by Joseph Brodsky), *Former av hopp: Essäer 1976–2001* (Kristianstad 2001, transl. by Loretta Burnytė, Anna Harrison, Mikael Nydahl and Rikard Wennerholm); BDLH, LD
- In Ukrainian: KhN
- Venclova's the tourist guide *Vilnius: Vadovas po miestą* was translated into English (2001), Polish (2001), German (2002); the adapted version of this guide, *Vilnius and Trakai*, was published in Russian and French (2002), English, German, Polish, Italian and Spanish (2003). Translations of his poetry into Russian, Polish, Czech and other languages have been published in the periodical press.

## Criticism

- Rimvydas Šilbajoris, [Review of *Kalbos ženklas*], *BA*, vol 46, no 4, 1972, p 715, Idem, [Review of *Forms of Hope*], *WLT*, vol 74, no 2, 2000, p. 692; Joseph Brodsky, 'Fate of a Poet', *The New York Review of Books*, 11.4.1976, Idem, 'Poetry as a Form of Resistance to Reality', *Publications of Modern Language Association of America*, vol 107, no 2, 1992, pp 220–225; Aleksis Rannit, 'Two Venclovas', *Lituanus*, vol 25, no 3, 1979, pp 22–23; Norman Davies, 'In Defiance', *The New York Times Book Review*, 8.11.1996; Sven Birkerts, [Review of *Winter Dialogue*], *Harvard Review*, no 14, 1998, pp 121–123; Michael Scammell, 'Loyal Towards Reality', *The New York Review of Books*, 24.9.1998; Donald Rayfield, 'A healing voice', *The Times Literary Supplement*, 4.8.2000; Donata Mitaitė, *Tomas Venclova: Speaking through Signs* (Vilnius 2002); *Sankirtos: Studies in Russian and Eastern European Literature, Society*



and Culture: In Honor of Tomas Venclova, ed. by Robert Bird, Lazar Fleishman and Fedor Polyakov (Frankfurt am Main [etc.] 2008); Ralph Dutli, 'Weisser Schnee, Dunkler Staat: Litauen In Zweilicht: Tomas Venclovas melancholische Gedichte', *Frankfurter Allgemeine Zeitung*, 18.4.2001; Petra Hallmayer, 'Gedichte ueber das schwarze Jahrhundert', *Süddeutsche Zeitung*, 18.4.2001; Pietro Dini, 'Da Vilnius a Yale: E ritorno: Tomas Venclova, nostalgia d'Europa di un poeta lituano', *Il Manifesto*, 6.12.1990; Giocchino Levanco, 'Le parole sono vento', *L'Ora*, 10.12.1990; Czesław Miłosz, *Ogród nauk* (Paris 1979), pp 204–206; Tadeusz Nyczek, 'Czarne litery na ciemnym tle', *Zeszyty Literackie*, no 31, 1990, pp 119–124; Adam Michnik, 'Instrument dobrych duchów', *Gazeta Wyborcza*, 8–9.7.1995; Irena Grudzińska-Gross, 'Wat i Venclova: Rozmowa poetów', *Zeszyty Literackie*, no 59, 1997, pp 142–144; Krzysztof Czyżewski, 'Spadkobierca całości', *Tygodnik Powszechny*, 2.9.2001; Alina Kuzborska, 'Język ojczyzny prze-nośnej w twórczości Tomasza Venclovy', *DekL*, 2005, no 2, pp 8–13; Beata Pawletko, *Josif Brodski i Tomas Venclova: Wobec emigracji* (Katowice 2005); Иосиф Бродский, 'Поэзия как форма сопротивления реальности: Предисловие к сборнику стихотворений Томаса Венцловы на польском языке в переводах Станислава Баранчака', *Русская мысль* (special priedas), 25.5.1990; Татьяна Касаткина, [Review of *Свобода и правда*], *Новый мир*, 2000, no 1, pp 232–234; Виктор Кулле, 'Возможность третьего собеседника: Уроки Томаса Венцловы', *Русская мысль*, 13–19.9.2001; Доната Митайте, *Томас Венцлова* (Moscow 2005); Mikael Nydahl, 'I seklets vald: Anteckningar om Tomas Venclova', *Ariel*, 2000, no 4, pp 18–24.



**Vērdiņš, Kārlis** | LV | (\*28.7.1979 Riga) One of the most visible of the younger generation of Latvian poets, also a critic and translator. He has worked as a reporter for newspapers (1997–1999), translator at the Translation and Terminology Centre (2001) and editor at the publishing house Latvijas Enciklopēdija (Latvian Encyclopaedia, 2001–2004). He was editor of the magazine of new literature *Luma* (1999–2003). Since 2007 research assistant at the Institute of Literature, Folklore and Art, University of Latvia.

Vērdiņš has published books of poetry *Ledlauži* (Ice Beakers, 2001), *Biezpiens ar krējumu* (Cottage

Cheese and Cream, 2004), *Es* (I, 2008), as well as a selection of poetry in Latvian and Russian, *Titri = Tumpi* (Captions, Moscow 2003, transl. by Aleksandr Zapol). He has translated from English (T.S. Eliot, Emily Dickinson, D.H. Lawrence, Oscar Wilde) as well as younger generation Russian poets in Latvia (Semyon Hanin, Sergei Timofeyev). He has co-authored the young Latvian composer Ēriks Ešenvalds' opera *Es esmu Jāzeps* (I am Joseph, 2004).

Vērdiņš' poetry encompasses the experience of West European, US and Latvian modern poetry. He first of all accentuates the use of form rather than content in his poetry, where poetry-prose, free verse and rhythmic four-line song traditions freely converge, forming a post modernistic style 'without limits'. He also experiments in expanding the lexicon of poetry, including in it poetic words traditional in the times of romanticism, ambiguous words feeding erotic poetry, and everyday slang. In his poetry the extension of the limits of form merge with the extension of limits of content and topic. | JANINA KURSITĒ

#### Translations

In Bulgarian: ACL

In Czech: *Plav*, 2007, no 12 (transl. by Pavel Štoll)

In English: ABKT, 'FL, SIML, 'TP

In Finnish: *Rozentāls Society Annual 2000* (Helsinki 2000)

In German: *LeLi*, no 2, 2007 (transl. by Matthias Knoll)

In Lithuanian (all transl. by Erika Drungytė): *LirM*, 10.8.2001, *PDR* 2001 and *Naujoji Romuva*, 2002, no 1

In Russian: *Tumpi* (Moscow 2003, transl. by Aleksandr Zapol); *Orbita*, 2001, no 3, *Dayzasa*, 2004, no 3, *DN*, 2004, no 10 (transl. by Zapol)

In Swedish: *LeD*; *LLi*, no 1, 2007 (transl. by Juris Kronbergs)



**Vetemaa, Enn** | EE | (\*20.6.1936 Tallinn)

Prose writer, playwright, poet, scriptwriter, translator, columnist and composer. The diversity of genres and subject matter in Vetemaa's literary work is mostly focused on ethical-philosophical issues,

analysed intellectually and with style. He received the Juhan Šmuul Award in 1976.

Enn Vetemaa holds two university degrees. He studied chemical engineering at Tallinn Polytechnic Institute from 1954 to 1959 and musical composition at the Tallinn Conservatory from 1960 to 1965. He worked as an editor for Estonian Television from 1965 to 1969, and later as a professional writer in Tallinn.

Books of poetry: *Hääl murre* (Breaking of the Voice, 1962), *Lumesõda* (The Snow-Ball Fight, 1966), and *Varasügise aiad* (The Gardens of Early Autumn, 1996); short novels: *Monument* (Monument, 1965), *Pillimees* (Illime, a Poet, 1967), *Väike reekviem suupillile* (A Small Requiem for Mouth-Organ, 1968), *Munad hiina moodi* (Eggs Served in the Chinese Fashion, 1969), *Tulnuk* (Alien, 1987), and *Tulnuk. Munad hiina moodi* (Alien. Eggs Served in the Chinese Fashion, 1988); travesties: *Kalevipoja mälestused* (The Memoirs of Kalevipoeg, 1971, as a book in 1985), *Eesti näkiliste välimääräja* (A Field Guide to the Estonian Water-sprites, 1980, as a book in 1983), and *Eesti luupainaja aabits* (The Estonian Nightmare ABCs, 1993); the collection *Väike romaaniraamat* (A Small Novel, I 1968, II 1972); the novels *Höbedaketrajad* (The Spinners of Silver, 1977), *Möbiuse leht* (Möbius Strip, I 1985, II 1990), *Krati nimi oli Peetrus* (The Goblin's name was Peter, 1991), *Pomm Eesti peaministrile* (A Bomb for the Estonian Prime Minister, 1992), *Neitsist sündinud* (Born to a Virgin, 2001), *Rott Romulus Paburitski tänavast* (The Rat Romulus from Paburitski Street, 2001), *Minu väga magus elu ehk Martsipanimeister* (My Very Sweet Life, or The Marzipan Maker, 2002), *Vaba Vaimu Vennaskond ehk Vanahärrade kummalised rõõmud* (The Brotherhood of Free Spirit, or the Strange Delights of Old Gentlemen, 2006), and *Väegade noobel kooljas...* (*nentis vanem laibakandur*) (A Very Elegant Body... (Said the Older Undertaker), 1996); the dilogy *Risti rahvas* (People of the Cross, I 1994, II 1998); the dialogue *Ah soo... Või nii!!!* (Oh ...I See!!! I 1979, II 1983, as a book in 1984); the travel book *Maui on parim!* (Maui Is the Best! 1997); plays: *Illuminatsioonid keravälgule ja üheksale näitlejale* (*pauguga lõpus*) (Illuminations for Ball Lightning and Nine Actors (with a Bang at the End), 1968), *Õhtusöök viiele* (A Dinner for Five, 1972, 1974), *Püha Susanna ehk Meistrite kool* (St Susanna, or The School of Masters, 1974), *Jälle*

*Püha Susanna ehk Armastuse kool* (St Susanna Again, or The School of Love, 1978), *Ikka veel Püha Susanna ehk Noorpaaride kool* (St. Susanna Still, or The School of Newlyweds, 1981), *Jälle häda mõistuse pärast* (Again A Problem with the Mind, 1975), *Roosiaed* (Garden of Roses, 1976), *Nukumäng* (The Doll Game, 1981), *Taaniel* (1981), *Tuul Olümposelt tuhkka tõi...* (The Wind Brought Ashes from Olympus, 1987), and *Igal sõnnil omad sarved* (Every Bull Has its Horns, 1989); the collection *Väike näidendiraamat* (A Small Book of Plays, I 1977, II 1979, III 1981, IV 2000, V 2006). Vetemaa wrote the libretto for the opera by V. Tormis, *Luigeland* (The Swan Flight, 1966).

Vetemaa, as a poet, has written on diverse subjects connected with general human nature, developed them with a certain criticism of his time and turned ordinary experience upside down. The paradoxical nature of people and the world manifests itself through images built upon contrast and dissonance, and through a humorous ironic viewpoint. His cheerful intellectual poetry of experience and thought is resourceful in finding words and rhymes. Vetemaa's short novels, depicting dense life, examine ethical-philosophical issues mostly by means of a deep analysis of the psyche. Studying the subconscious mystery and paradox of the human mind, the nature of morality, and the mechanisms and meaning of good and evil leads him to a critical, X-ray-like, scrutiny of society as a social system. The tragic-comic conflicts between characters, which appear in extreme situations, are projected onto the background of Christian ethics and thus make people's moral consciousness, the complex network of guilt and intellect, deed and its motives, clearer. He plays artistically and wittily with different styles and genre conventions, creating exciting plots, intellectual patterns and rich comedy, including satire and travesty. Vetemaa's plays, which combine modernism and realism with dramatic skill, surprise the reader with their depth and diversity of layers. Weighing the crises of values and the moral abnormalities that flourish in society, he moves between the social grotesque and visions of peril, between comedies and psychological dramas (influenced by Dürrenmatt and Ionesco). The clashing relationships between characters and the theatrically calculated turns of plot, which even contain certain mythical and archetypal aspects, present surprising twists and witty paradoxes. | ANDRUS.ORG



## Translations

- In Czech: *Svatá Zuzana aneb Škola mistrů* (Prague 1977, 1987, transl. by Vladimír Macura), *Rekviem pro foukací harmoniku* (Prague 1978, transl. by Marie Chrobáková), *Snovači stříbrných snů* (Prague 1984, transl. by Chrobáková), *Klíč k určování rusalek neboli Úvod do naiadologie* (Prague 1987, transl. by Macura)
- In English: *Three Small Novels* (Moscow 1977, transl. by Robert Daglish); LW, 'SBP
- In Esperanto: ESP
- In Finnish: *Vedenneidot* (Helsinki 1983, transl. by Eva Lille), *Virolaiset painajaiset* (1991, transl. by Jouko Vanhanen); NR, ST
- In French: *Le Monument* (Moscow 1968, transl. by Jean Cathala)
- In German: *Kleine Romane: Das Monument; Müdigkeit; Kleines Requiem für eine Mundharmonika; Chinesische Eier* (Berlin 1981, transl. by Margit Bräuer, Welta Ehler, Günter Jäniche and Hannelore Menke, afterword by Lew Anninski); *Die Nixen in Estland* (Berlin 1985, Frankfurt 2002, transl. by Jäniche); in: *Aufzeichnungen auf Manschetten* (Leipzig 1982, 1987, transl. by Antje Leetz); DLS
- In Hungarian: 'AP, BM, EK, MEE, VS
- In Latvian: *Mazo romānu grāmata* (Riga 1979, transl. by Tamara Vilsons, afterword by J. Okljanski); *Kristīgi laudis* (Riga 1997, transl. by Maima Grinberga); CK, 'PTD
- In Lithuanian: *Paminklas; Mažasis rekviem lūpinei armonikėlei* (Vilnius 1972, transl. by Aldona Ona Kalm)
- In Polish: *Pomnik; Zmęczenie; Jajka po chińsku* (Warsaw 1975, transl. by Wiera Biełkowska)
- In Russian: *Маленькие романы* (Moscow 1972, 1979, transl. by Liidia Toom and Tatyana Urbel), *О головах: Романы и пьесы* (Moscow 1976, 1979, transl. by Toom and Urbel); *Розарий* (Moscow 1978, transl. by Urbel), *Монумент: Маленькие романы* (Moscow 1978, transl. by Toom, Urbel and Aleksandr Tomberg); *Сребропьяхи* (Moscow 1984, transl. by Irina Belobrovtsseva, Vitali Belobrovtssev and Tomberg); *Реквием для губной гармоники* (Moscow 1988, transl. by Urbel); *Лист Мёбиуса* (1989, transl. by Tomberg), *Пьесы* (Moscow 1986, 1990, transl. by Urbel and Tomberg); *Святая Сусанна, или Школа мастеров* (Moscow 1976, 1979, transl. by Urbel and Tomberg), *Святая Сусанна, или Школа любви* (Moscow 1981, transl. by Urbel and Tomberg), *Ветер с Олимпа пепел приносит* (1987, transl. by Urbel and Tomberg); *Вся правда о русалках: полевой определитель* (1990, transl. by Tomberg), *В мире неверных огней* (Tallinn 1999, transl. by Tatyana Aleksandrova); *Радуга*, 1998, no 2 (transl. by Elena Mikhailova)
- In Slovak: *Rekviem pre ústnu harmoniku* (Bratislava 1980, 1984, transl. by Jozef Marušiak), *Svätá Zuzana alebo škola maistrov* (Bratislava 1980, transl. by Marta Lesná), *Svätá Zuzana alebo škola lásky* (Bratislava 1984, transl. by Lesná); HK, EN, GRE, HK, SD, VOL
- In Slovak: OM
- In Ukrainian: MEP
- His novels and plays have also been translated into Armenian, Bulgarian, Chuvash, Georgian, Japanese, Kazakh, Kyrgyz, Moldavian, Romanian and Uzbek.

## Criticism

Zanda Gūtmane, 'Baltic prose during the "thaw"', in: Eva Eglāja-Kristsons and Benedikts Kalnačs (eds.), *Back to Baltic Memory: Lost and Found in Literature 1940–1968* (Riga 2008), pp 94–102; Silvia Nagelmaa and Lia Kevvai, 'Enn Vetemaa – Ingenieur und Musiker, vor allem jedoch Schriftsteller', in: *Estland '77* (Tallinn 1977), pp 65–70; Birutė Masionienė, 'E. Vetema – dramaturgas', *Pergalė*, 1978, no 9, pp 186–188; Idem, *Is Kalevo šalies* (Kaunas 1990), pp 99–101; O. Лапатухина, 'Энн Ветемаа', *Teamp*, 1982, no 3, pp 39–47.



**Vienažindys, Antanas Justinas** | LT | (\*26.9.1841 Anapolis, Rokiškis region, †29.8.1892 Laižuva, close to Mažeikiai) A priest, lyrical poet, and the founder of romance in Lithuanian poetry. Many of Vienažindys' poems became folk songs (over 3,000 have been recorded).

In 1856–1861 Vienažindys went to Panevėžys gymnasium, and in the autumn of 1861 entered Varniai seminary. In 1865 he was ordained a priest by the Samogitian bishop Motiejus Valančius (1801–1875), served as a vicar in various parishes, kept in touch with book smugglers, and himself spread the banned Lithuanian press. From 1876 until his death he was the rector of Laižuva. From this period there has survived the manuscript of Vienažindys' collection *Dainas Lėtuwinijko Žemajczyūse* (Songs of the Lithuanian in Samogitia). In the poet's lifetime, his poems circulated mostly as hand-written copies. After his death they were published several times in one collection under different titles: *Dainos* (Songs, Plymouth, PA, 1894; under the same title it was also published in Brooklyn, NY, 1916); *Lietuvos Tėvynės dainos* (Songs of the Motherland Lithuania, two editions, Tilžė, 1898, and another edition in 1905; under the same title it was published in Riga, 1912). Later Vienažindys' poems appeared in several 19th-century anthologies of Lithuanian poetry, also as separate books (the last collection was *Kaipgi gražus gražus* (How Very Beautiful, prepared by Kostas Aleksynas, 1978).

Several reasons determined the originality of Vienažindys' poetry. The poet had an extremely sensitive nature and fiery temper, yet he lived and worked in the society that experienced the brutal stifling of the 1863 uprising and various Tsarist repressions that followed it. In his poetry, injustice and violence are embodied by a peculiar image of a Tsarist official called Cinakaktis (the image is related to the Old Iron Man from Lithuanian folklore); as for the wrongs experienced and the ruined harmonious life, they are spoken of through images of the lost homeland and heroes of folkloric origin, deported brothers and sisters, orphans, etc. Impulsive expressions of longing, loneliness and spiritual solicitude impart a unique colour to his poems. More diverse relations link the lyrical subject with other heroes, his contemporaries, colleagues and parishioners. They are coloured with a joyful intimate sentimentality (the poem 'Kaipgi gražus gražus žolyną darželis' [How very beautiful is the flower garden] and

others); it is often accompanied by inoffensive mockery or light irony (the poem 'Linksminkimies! Linksminkimies' [Let us get merry] and others).

Vienažindys' poetic passion is marked by an easily recognisable lucid singing of loneliness and anguish that is sometimes tinted with transparent irony. It distinguishes him from other poets. The poet used freely folk images and folk song poetics and stylistics, which imparted a persuasive and intimate lyricism to his poetry. In the evolution of Lithuanian versification, Vienažindys consolidated the iamb and the masculine rhyme, as well as a more varied strophe with modifiable refrains. | SIGITAS NARBUTAS

### Translations

In German: LPAZJ, LL

In Esperanto: ELP

In English: AL, GO

In Polish: APL

In Russian: JP, LP19

In Hungarian: LK

### Criticism

Teresė Bikinaitė, *Vienužis* (Vilnius 1996).



**Vihalemm, Arno** | EE | (Arnold Koch until 1936, \*24.5.1911 Pärnu, †21.6.1990 Århult near Fagerhult, Sweden) Poet and artist, one of the most remarkable authors of the humorous and epigrammatic style in Estonian exile poetry.

Vihalemm studied at the Pallas Art School in Tartu, fled to Sweden in 1944, lived in Ystad for a long time, worked in a ceramics factory and later worked as a freelance artist and writer.

Poetry books: *Kaja kivi südames* (Echo in the Heart of a Stone, 1954), *Marionetid* (Marionettes, 1958, a book of linocuts with poetry), *Consolationes* (1961), *Tsoo-loogia ehk Ingel lindudega* (Zoology or an Angel with Birds, 1966), *Ühe keelega kannel* (One-Stringed Zither, 1979), *Viis on viis* (Five is Five, 1986) and the selection *Lugemik* (A Reader, 1991).

Vihalemm started by writing symbolist poetry, but soon moved towards humour and robustness and at times also towards musical poetry. The background of his poetry is formed by newer Estonian folk songs, the work of the Swedish poet Nils Ferlin (whose poetry he translated into Estonian), drinking songs and epigrammatic poetry. Thus he was prepared to exist on the periphery of the literary tradition and to be constantly comical: his diapason ranges from gentle humour to edgy sarcasm. In Estonian poetry, he has been repeatedly compared to H. Talvik and A. Sang, but he much more deeply undermined the classical traditions of 'great poetry'. An additional feature of belonging to a 'small' tradition is that he preferred to describe small objects (a cabbageworm, a bee, punctuation marks, etc) or to apply minimising techniques to big objects.

Some of Vihalemm's games with language and orthography, parodying historical styles and conventions, have become very well known. His poetry also exhibits links with art: although he rarely used the technique of 'painting with words', he often selected art as the subject of his poetry. For example,



in the book of poetry *Tsoo-loogia ehk Ingel lindudega*, he wrote humorous verse commentaries on the paintings published in the book. Over time, the tragic self-consciousness of his poetry increased, but was usually hidden behind bohemian self-ironic role play. | MART VELSKER

#### Translations

In Hungarian: EK

In Finnish: NR

In German: ELY

In Italian: PE



**Viiding, Elo** | EE | (pseudonym Elo Vee, \*20.3.1974 Tallinn) Poet, outstanding among authors at the turn of the millennium for her experimental language use and social attitude.

Elo Viiding grew up in the family of the poet and actor Juhan Viiding, went to the Tallinn Music High School and studied the violin at the Georg Ots Music School from 1981 to 1992. She graduated from the Estonian Institute of Humanities as an actress in 1999 and has also acted on stage.

Viiding has published the following books of poetry under the pseudonym Elo Vee: *Telg* (The Pivot, 1991, forming a part of the poetry collection of the young writers of 1990), *Laeka lähedus* (Close to the Treasure Chest, 1993) and *Võlavalgel* (In the Light of a Debt, 1995) and the books of short prose *Ingelheim* (1995) and *Püha Maama* (Saint Maama, 2008). She abandoned her pseudonym after her father's death, and under her real name has published the books of poetry *V* (1998), *Esimene tahe* (First Will, 2002), *Teatud erandid* (Certain Exceptions, 2003) and *Selge jälg* (Clear Trace, 2005). She has also taken part in joint projects, for example *Kaardipakk* and *Kaardipakk Kaks* (Deck of Cards, 2001 and Deck of Cards Two, 2006, with Asko Künap, Jürgen Rooste, Karl-Martin Sinijärv and Triin Soomets).

Viiding's poetry is notable for its harsh social criticism, irony, intellectual sharpness and active use of language. Some of her published texts continue symbolist traditions, and others represent a more experimental (mostly free-verse) modernism. The latter trend has become more predominant in her poetry over the course of time, characterised by language and composition games, unexpected and mysterious metaphors, and a mixing of the forces of push and pull. From the beginning, her poetry has exhibited an urge to frequently change identity, a destruction of the common sense of time, and an unwillingness to identify with strict social boundaries. Standing in opposition to false social morality, she has spoken out in support of the natural and the sincere. The basis of such a stance is partly formed by feminist views, but also by her protective attitude towards minorities and towards individuality in general. Elo Viiding is a poet who reflects actively on both exterior reality and the interior world, as well as on linguistic activity. |

MART VELSKER

#### Translations

In English: 'BQ, SC

In Finnish: *Paljastuksia* (Helsinki 2000, transl. by Katja Meriluoto); AKR

In German: *Estonia*, 2002, no 1 (transl. by Gisbert Jänicke)

In Swedish: *För en stämman* (Tollarp 2004, transl. by Peeter Puide)

In Norwegian: KVS



**Viiding, Juhan** | EE | (pseudonym Jüri Üdi, \*1.6.1948 Tallinn, †21.2.1995 Rapla, committed suicide, buried in the Tallinn Forest Cemetery) Poet, actor and director, the most important and playful representative of the Estonian poetic innovation of the 1970s, one of the main influences on later literary tradition; he was awarded the Juhan Liiv Poetry Award (1985), the A. Lauter Actor Award (1978) and the Juhan Smuul Award (1984).

After graduating from the Drama Department of the Tallinn State Conservatory in 1972, Juhan Viiding worked as an actor in the Tallinn Academic Drama Theatre. He also directed plays, particularly absurd tragedies (S. Beckett et al), compiled song and poetry shows of his own work, *Lavakava, I* (Stage Show, 1982) and *II* (1984), and *Õdtöö* (Night Work, 1987), and performed as a singer.

Viiding made his debut with the small, semi-underground book *Realistliku inglilaul* (The Song of a Realistic Angel, 1968) and addressed the wider public with a poetry cycle in the collection *Närvitükk* (Nerve Print, 1971). During his earlier literary period he used the pseudonym Jüri Üdi, publishing the books of poetry *Detsember* (December, 1971), *Käekäik* (Well-being, 1973), *Selges eesti keeles* (In Plain Estonian, 1974) and *Armastuskirjad* (Love Letters, 1975). Under his own name, Juhan Viiding, he published the selections *Ma olin Jüri Üdi* (I Was Jüri Üdi, 1978) and *Osa* (A Part, 1991) and the collections *Elulootus* (Hope for Life, 1980) and *Täna ja palun* (Thank You and Please, 1983). *Kogutud luuletused* (Collected Poems, 1998), compiled by Hasso Krull, was published posthumously. Viiding wrote the play *Olevused* (Beings, 1980) with Tõnis Rätsep and also directed it himself.

Viiding is especially well known for his work created under the pseudonym Jüri Üdi. It does not show signs of any specific literary influence, but indirect parallels can be drawn with different options of modern and postmodern literature (C. Morgenstern, F. Pessoa et al). Üdi's poetry has significantly influenced younger Estonian writers, and this justifies the view of him as the initiator of one of the most peculiar poetic styles in Estonia. His first books appeared at the time when modernist attempts were spreading in Estonian literature. He differed from modernists in that his texts often mixed an experimental spirit, a strict form and an all-embracing irony in a way that made everything described doubtful and mobile. His verse is characterised by constant self-negation: lines and phrases cancel previous ones, and create unexpected twists, contrasts and pauses. This in turn leads to a dislocation of verse and sentence structure and to the 'hyper-elliptical principle', where the technique of ellipsis and the unsaid has been taken to one of its possible extremes. His poetry parodies different language discourses and plays self-ironically with the textual 'me' and the physical author.

His poetry is linguistically artistic, but also artistic and theatrical, in the sense that his texts take into account the reactions of the audience. Most of his texts can be performed well orally, which is why a large number of them have been made into songs (5 CDs, 2004).

In the second half of the 1970s, together with giving up his pseudonym, Viiding's style changed somewhat: more free verse and fewer ironic games, replaced by ethical proclamations and maxims. His work from the 1980s also shows ties with the poetry of mystical aspiration and revelation, where all other searches are guided by the feeling of the absolute. | MART VELSKER

### Translations

In Dutch: VHNK, WW

In Czech: *Klaunovo odpoledne* (Prague 1986, comp. and afterword by Vladimír Macura, transl. by Macura and Jiří Žáček)

In English: 'CEEP, OWH, SC, TVA, VN

In Finnish: *Julkaistavaksi Suomen tasavallassa* (Helsinki 1988, transl. by Anna-Maija Raittila); USK

In Galician: VN

In German: LNN, TLN

In Hungarian: EH

In Norwegian: EL

In Russian: AEP, AEPa, 'MPoP, SD

In Slovakian: OM

In Ukrainian: MEP

Translations of Viiding's poetry have been published in newspapers and magazines in several languages: Georgian, Japanese, Latvian, Moldavian, Swedish, and others.

### Criticism

Ülev Aaloe, 'Juhan Viiding', in: *Junge Künstler Sowjetestlands* (Tallinn 1980), pp 65 – 69; Cornelius Hasselblatt, 'Tallinn ohne Juhan Viiding', *Estonia*, 1995, no 1, p 38; Gisbert Jänicke, 'Erinnerung an ein Gespräch mit Juhan Viiding', *Estonia*, 1997, no 1, pp 44–48.



**Viirlaid, Arved** | EE | (\*11.4.1922 Padise, Harju County) Prose writer and poet, mostly known for his novels of war and escape. Viirlaid was active in keeping alive the anti-Soviet feeling in exile, and



was among the authors who were strictly banned in Soviet Estonia. He has been awarded the Order of Merit by the Estonian Central Council in Canada (1982), the Literature Award of Estonians in Canada (1969), the Henrik Visnapuu Award (1954, 1978, 1981, and 1992) and the Virumaa Fund Award (1991).

Arved Viirlaid studied at art school in Tallinn and then worked in a publishing house as a technical editor. He fled to Finland in 1943 and participated as a volunteer in the Continuation War, fighting in the Estonian regiment of the Finnish army. Having returned to Estonia in 1944, he managed to go to Sweden in the autumn of the same year. He lived in Great Britain from 1945 to 1953, working there in several jobs (boarding house servant, painter, sailor, etc). He went on to Canada in 1953, working for a printing press in Toronto until his retirement. He has long been the chairman of the Estonian PEN Club.

Novels: *Tormiaasta I–II* (The Year of the Storm I–II, 1949), *Ristideta hauad I–II* (Graves Without Crosses I–II, 1952), *Seitse kohtupäeva* (Seven Days of Judgment, 1957), *Vaim ja ahelad* (Spirit and Chains, 1961), *Kustuvad tuled* (Dying Lights, 1965), *Sadu jõkke* (Rain for the River, 1965), *Kes tappis Eerik Hormi?* (Who Killed Eerik Horm?, 1974), *Surnud ei loe* (The Dead Don't Count, 1975), and *Märgitud* (The Marked, 1980). Book of short stories: *Saatuse sõlmed* (Ties of Destiny, 1993). Short story: *Mees, kes raius kuldseid laaste* (The Man Who Chopped Golden Chips, 1999). Books of poetry: *Hulkuri evangeelium* (A Vagabond's Gospel, 1948), *Üks suveõhtune naeratus* (A Summer Night Smile, 1949), *Jäätanud peegel* (Frosted Mirror, 1962), *Hõlallaulud* (Songs of Longing, 1967), *Käskäes* (Hand in Hand, 1978), *Igaviku silmapilgutus* (The Wink of Eternity, 1982), and *Valgus rahnude all* (Light Under the Reefs, 1990).

Viirlaid can be called a representative of the 'betrayed generation', those who fought in the war but were separated from their homeland. Subject matter deeply close to life and full of memories prevails in his poetry, dominated by the experiences of the war years and the early exile period and by love poetry. He opens up the psyche of both individuals and nations, describing the painful experiences and merciless fate of soldiers and exiles. Analysing feelings of disappointment and of the pain of loss sincerely, and seeking the truth, is sometimes transformed into a fierce accusation of

exile society or into the self-irony so characteristic of Estonians. A harsh expressiveness and romantic mood exist side by side. In addition to traditional quatrains, he also uses prose-like free verse and graphic poetry; his later work includes folk songs and epics.

Better known for his prose, Viirlaid has written monumental novels on the tragic fate of the Estonian people during and after World War II, depicting fear and loneliness, the feelings of inferiority and guilt of people (mostly soldiers, prisoners, deportees, guerrillas and Finnish boys) in war or in exile. His realist novels are often based on personal experience or historical facts, and are characterised by swift changes in time and a reportage-like narration that aims for continuous action. By relating unusual biographical tales and creating complex characters, he contemplates the choices forced by history on the Estonian people. The much-translated novel *Ristideta hauad* describes the Estonia that suffered under the Soviet occupation after October 1944, when people's desire to fight and hope for escape was replaced by agony. In many novels he relates, with deep feeling and truthfulness, the self-sacrifice and heroic deeds of guerrillas fighting for freedom. | ANDUS.ORG

### Translations

In Chinese: *Bey cho mai de i dai* (Taipei 1981, transl. by Feng You Heng)

In English: *Rain for the River* (Cape Town 1964, transl. by Martin Puhvel), *Graves Without Crosses* (Toronto 1972, transl. by Ilse Lehiste); *Selected Poems* (Vancouver 2001, comp. and transl. by Taimi Ene Moks and R.W. Stedinger); AMEP, EPI, PEX; ELM, no 14, 2002 (transl. by T.E. Moks and R.W. Stedinger)

In Finnish: *Ristittömät haudat* (Hämeenlinna 1968, 1977, 1979, transl. by Martti Rauhala), *Henki ja kahleet* (Hämeenlinna 1981, transl. by Elina and Martti Rauhala)

In French: *Tombeaux sans croix* (Paris 1962, transl. by Aario A. Marist and Noel Drouzy)

In German: WKH

In Latvian: *Kapi bez krustiem* (Minneapolis 1956, transl. by Zane Zemdega), *Mežos vēl brīvība elpo* (Brooklyn 1983, Raudava 2001, transl. by Reinis Martens), *Apzīmogatīe* (Riga 1999, transl. by Martens)

In Lithuanian: *Kapai be kryžių* (Kaunas 1996, transl. by Birutė Masionienė)

In Spanish: *Tumbas sin Cruz* (Barcelona 1966, transl. by Jaime Maestro)

In Swedish: *Gravar utan kors* (Stockholm 1959, 1962, transl. by Ivo Illiste)

### Criticism

Jüri Talvet, 'In the Other Canon: Viirlaid's Poetry in English', ELM, no 14, 2002, pp 38–39; Idem, 'Arved Viirlaid's *Selected Poems*', WLT, vol 76, no 2, 2002, pp 169–170.



**Vilde, Eduard** | EE | (\*4.3.1865 Pudivere Manor, Viru County, †26.12.1933 Tallinn, buried in the Forest Cemetery) Prose writer and playwright, initiator of the Estonian realist novel. His remarkable epic talent, characterised by creative intensity, a humanist attitude and a keen interest in the movement of thoughts both at home and abroad, were the reasons why Vilde became a beloved writer of the people and also the 'first European' of Estonian literature.

Having studied in Tallinn in a German district school, Eduard Vilde worked as a journalist in Tallinn, Tartu and Narva, and for a German newspaper in Riga from 1889 to 1890 and in Berlin from 1890 to 1892. He lived in Moscow from 1896 to 1897, travelled around Western Europe, and visited Estonian settlements in the Crimea and Caucasus. He participated in the revolution of 1905 as a Social Democrat and then went into political exile. Vilde edited a satirical newspaper in Helsinki, lived in Zurich, Brussels, and in many German and Austrian cities. He visited his wife, who edited an Estonian newspaper in the USA, in 1911, after which he settled for a longer period of time in Copenhagen. He returned to Estonia in the spring of 1917, was a playwright for the Estonia Theatre for a while, and a diplomat of the Republic of Estonia from 1919 to 1920, heading the press office in Copenhagen and serving as the ambassador in Berlin. He lived in Tallinn from 1923 until his death. Vilde was an honorary member of the Finnish Writers' Union beginning in 1928, and received an honorary doctorate from the University of Tartu in 1929. His former residence now houses a museum.

Having already written his first story in 1882, the young Vilde was extremely prolific and published a number of popular feuilletons, humoresques, stories and novels, mostly fluent stories with excitement and humour, with colourful plots filled with conflicts: *Norra rannas* (Off the Norwegian Coast), *Musta mantliga mees* (The Man with a

Black Cloak), *Kuhu päike ei paista* (Where the Sun Does Not Shine), *Karikas kihvti* (The Poisoned Chalice), *Tallinna saladused* (The Mysteries of Tallinn), *Kõitstimise kõrred* (Tickle Your Fancy) and many others. The breakthrough works of Estonian realism were the social novel of village life *Külmale maale* (To the Frozen North, 1896) and *Raudsed käed* (Iron Hands, 1898), which depicts the life of workers in Narva. The short stories *Astla vastu* (Against the Pricks, 1898) and *Koidu ajal* (At Dawn, 1904) supported the idea of the emancipation of women. The masterpiece of both Vilde's creation and the rising self-awareness of the Estonian people was the trilogy *Mahtra sõda* (The Peasant War at Mahtra), *Kui Anija mehed Tallinnas käisid* (When the Men of Anija Went to Tallinn) and *Prohvet Maltsvet* (Prophet Maltsvet) published from 1902 to 1908. It is a panoramic epic depiction, with documentary intermediary texts, of the life of Estonian peasants in the middle of the 19th century, a tragically ended revolt against feudal lords, moving to town, sectarian religious movement and emigration to the Crimea. In exile, he wrote a number of political satires entitled *Muiged* (Guffaws, 1913), short stories, the work novel on the subject of Denmark *Lunastus* (Redemption, 1909) and his artistic masterpiece *Mäeküla piimamees* (Milkman of the Manor, 1916). His mature literary skill can also be seen in the Ibsen-like artist drama *Tabamata ime* (The Inscrutable Mystery, 1912) and the brilliantly witty character comedy *Pisuhänd* (The Hobgoblin, 1913). Vilde's later work was limited to a few psychological short stories, such as *Casanova jätab jumalaga* (Casanova's Farewell, 1932). Fighting against the failure of his eyesight, the writer edited his work for the publication of *Kogutud teosed* (Collected Works) in 33 volumes, published from 1923 to 1935.

The lasting value of Vilde's literary creation lies in its rich content and abundance of problems, dynamic plot, concise dialogue, and the depiction of characters ranging from humour to tragedy and from empathy to sarcasm. After the war, the public reception of his work suffered from vulgar Marxist narrow-mindedness, which he had to overcome. A number of monographs have been published by such authors as Friedebert Tuglas, Daniel Palgi, Karl Mikhkla, Villem Altkoa, and Herbert Salu (in Finnish *Eduard Vilden historialliset romaanit*, Helsinki, 1964). His work continued to live in theatres and cinemas (*Külmale maale* 1965, *Mäeküla*



piimamees 1965, *Maarja*, a short story, *Kippari unerohi* 1968, *Pisuhänd* 1981, and *Intermezzo*, short stories, 1997). | LEHTE TAVEL

### Translations

In Bulgarian: ERK

In Czech: *Do chladného kraje* (Prague 1960, transl. by Kyra Platovská), *Skřítek* (Prague 1931, transl. by Josef Obr)

In English: *Milkman of the Manor* (Tallinn 1976, transl. by Melanie Rauk); EA, ESSI

In Esperanto: EAI

In Finnish: *Päivän koittaessa* (Hämeenlinna 1907, transl. by Ape Laitio), *Mahtran sota; Kapina moisiossa* (Jyväskylä 1908–1909, 1917, transl. by Lilli Rainio), *Vihtahousu* (Helsinki 1915, transl. by Hilma Rantanen-Pylkkänen), *Mäekylän maitomies* (Helsinki 1920, transl. by S. Patajoki); ELN

In French: ACE

In German: *Aufbruch in Machtra* (Berlin 1952, 1984, transl. by Adolf Graf); DLS, ESNO

In Hungarian: *A hedyfalvi tejesember* (Gyoma 1933, transl. by Bán Aladár; Budapest 1967); AEK

In Latvian: *Mahtras karš* (Riga 1941, transl. by Alfreds Kempe), *Uz salto zemi* (Riga 1949, transl. by Jānis Žigurs), *Džeks Browns* (Riga 1954, transl. by Žigurs), *Laimes pūķis* (Riga 1954, transl. by Elina Zālīte), *Anijas vīri* (Riga 1956, transl. by Žigurs and Kempe), *Kauss indes* (Riga 1958, 1965, transl. by Žigurs), *Pravietis Maltšvets* (Riga 1962), *Kalnaciema piena vedējs* (Riga 1963, transl. by Žigurs); *Rūgtā laime* (Riga 1966, transl. by Žigurs); PM

In Lithuanian: *Meikiulos pienininkas* (Vilnius 1965, transl. by Eduardas Astramskas)

In Polish: *W posępnej krainie* (Warsaw 1952, transl. by Piotr Sobolewski); NE

In Portuguese: *O leiteiro de Mäeküla* (Lisbon 2004, transl. by Nuno Batalha)

In Romanian: *Insula lacrimilor* (Bucharest 1955, transl. by Alice Gabrielescu and Nira CaŃiŃa), *Razboiul din Mahtra* (Bucharest 1966, transl. by C. Toria and D. Vasariuc)

In Russian: *В суровый край; Железные руки* (Tallinn 1954, transl. by Olga Nael and T. Markovich); and many other translations, including *Собрание сочинений 1–V* (Moscow 1958); EN, ENO, LV

In Swedish: ESK

His short stories have been published in collections and magazines in Lithuanian, Polish and Ukrainian.

### Criticism

Herbert Salu, *Eduard Vilden historialliset romaanit* (Helsinki 1964), pp 289–300; Birutė Masionienė, *Is Kalevo šalies* (Kaunas 1990), pp 30–33.



### Vilimaitė, Bitė | LT | (\*16.2.1943, Lazdijai)

A master of laconic works, the central feature of which is an accumulation of large amounts of artistic information into a tiny aesthetic form; a laureate of the Lithuanian National Prize (2003) and other awards.

Vilimaitė studied philology at Vilnius University, worked for *Kinas* (Cinema) magazine, and has translated fiction from Russian.

She has published the collections of short novels *Grūdų miestelis* (The Grain Town, 1966), *Baltos dėmės* (White Blotches, 1969), *Obelių sunki našta* (The Heavy Burden of Apple Trees, 1975), *Vasaros paveikslėlis* (A Summer Picture, 1981), *Tėvo vardas* (Father's Name, 1987), *Užpustytas traukinys* (The Snowbound Train, 1996), the collection *Papartynų saulė* (The Sun of the Ferneries, 2002), and has written the short books for children *Pirmūnų šventė* (The Festival of Achievers, 1977), *Čiuožyklos muzika* (The Music of the Skating Rink, 1992), and the novellas *Rojaus obuoliukai* (Paradise Apples, 1981), *Mergaitės romanas* (A Girl's Novel, 2004).

Disregarding the accepted canons of the genre, Vilimaitė immediately created an original model of a condensed story, and has remained faithful to it. She started to describe, with great talent, minute details that absorb an enormous part of a person's psychic energy, especially in the woman's world. She was the first to ontologise everyday life with ingenuity by raising an ordinary detail to the status of a symbol or a metaphor, or simply by showing its beauty and value. With her concern for the non-essential, she began a radical opposition to the gigantomania of Soviet prose. Her minimalist standpoint was a challenge to the official pomposity and hot air of those times.

Between 1966 and 1996, Vilimaitė published six very slim collections of novellas, all 145 of which were collected into one book, *Papartynų saulė*.

This volume closes worthily the cycle of the flourishing of Lithuanian short story writing. In 2003 Vilimaitė was awarded the National Prize. The writer stands very close to her characters who lack love and warmth.

Vilimaitė's short stories are brief to the extreme, and are constructed of fragments, shards, pauses, swallowed phrases, flashes of a beautiful image, or nuances of intonation, that is, of ephemeral matter untypical of prose. In some of her stories there is no action at all. What is said is intense; what has been suppressed is deeper and more essential. The 'white blotches' of the story are left to the reader's imagination (or maybe these pauses appeal to an existential void).

One cannot outline the trajectories of the evolution or progress of the writer's work, yet her poetics have been changing because the aesthetics of time have also been changing. In the 1960s, when she made her literary debut, the reflections of kindness, sympathy and sentiment were naive; the latest stories are ironic and chilling. *Užpustytas traukinys*, which was published in 1996, is still considered an unsurpassed book of short prose pieces since the reestablishment of independence. It is very social and artistic. It focuses on totally unprotected children and old people, on horrible deaths of children and disappearance. Children are rejected by their selfish parents, attacked by perverts and thugs; the flight of their soul is killed by school. Parts of a criminal chronicle are placed alongside the most banal details of everyday life. As in the theatre of the absurd, death is stripped of its sanctity. The eyes of a blown-up girl, one from the grass and another from the top of a tree, are looking at the president. In a radioactive zone, a monstrously bloated mosquito swallows a child's parents. These are hints and signs showing that the whole world is unsafe and overcome by destruction. Vilimaitė's artistic detail is highly visual, and always ruthless. The part played by the dotted line is immense: it replaces the plot, and encodes the fragility of human interrelations. In her works for children, the look at the world is that of unrehearsed surprise. With a flight of fantasy, Vilimaitė softens the austerity of life unfolding itself to a child, and creates suggestively an atmosphere of yearning and dreams. In the space of subtle interaction, unasked questions and suppressed answers always hover, while the speaking is done by gestures, looks, the colours and folds of clothes, and meteorological

phenomena, the thickness of surrounding objects, refined or kitsch details. The details are almost always codes of inner characteristics, psychological situations or states.

Without noticing it, the fosterer of the microstructure has founded her own poetic school that has influenced the style of many Lithuanian women prose writers. | JÜRATĖ SPRINDYTĖ

### Translations

In Croatian: VIAB

In English: ER; *Lituanus*, vol 37, no 4, 1991 and *CimarronR*, 1993, no 3 (transl. by Daina Miniotaitė), *VilniusR*, no 14, 2003 (transl. by Laima Sruoginis)

In French: ADB

In German: KSK, SchTL, MUG, SO, ZAS

In Hungarian: MN, 2004, no 12 (transl. by Máté Szabó)

In Latvian: TKME; *Karogs*, 1998, no 10 (transl. by Talrids Rullis) and 2004, no 7 (transl. by Laura Laurušaitė)

In Polish: *Kresy*, 1996, no 3 (transl. by Agata Wojtczak)

In Russian: *Вильнюс*, 1993, no 7 and 1999, no 2 (transl. by Dalija Kōiv), and no 167, 2003 (transl. by Loliya Voytovich)

In Serbian: AKPL

In Slovak: PNSZV

In Slovenian: ZIL

In Spanish: PC

In Swedish: LB

In Ukrainian: BuRo

### Criticism

Jūratė Sprindytė, 'Bitė's Pearls', *VilniusR*, no 14, 2003, pp 21–24;

Idem, 'Mazas bildītes', *Karogs*, 2004, no 7, pp 86–88; Юpare Сприндите, 'Тоска по простоте', *DN*, 1999, no 5, pp 198–205.



**Vilks, Ēvalds** | LV | (\*8.2.1923 Valka, †16.9.1976 Riga) Writer. One of the most socially critical authors in Latvia after World War II.

Vilks studied at Communist Party and Soviet workers courses in Russia. After World War II he worked in for various press publications in Riga.

The collection of short stories *Cilvēki ar vienu patiesību* (People with One Truth, 1949) is dominated by an illustrative description of postwar life in Latvia. After the cult of Stalin was condemned,



a critical view of true events of life and the reality of Soviet life became stronger in his stories. The publication of his short stories in periodicals and the collections *Rudens dienās* (Autumn Days, 1955), *Zaļais koks* (The Green Tree, 1960), *Piecas minūtes par vēlu* (Five Minutes Late, 1961), *Stāsti* (Stories, 1963), *Lāga zēni* (Good Chaps, 1966), *Mežonis* (Savage, 1968) became events in Latvian literature which often provoked controversial discussions about the principles of describing life, and were condemned by official criticism. The short story *Divpadsmit kilometri* (Twelve Kilometres, in periodicals 1963) was particularly strongly criticised for its description of a worker of the ruling class, which was written in uncharacteristically critical style for the times. Vilks' articles on current problems in prose have been published in the collection *No dzīves – par dzīvi* (From Life – About Life, 1980). Vilks' collected works in five volumes (1982–1986). | ANITA ROŽKALNE

### Translations

In English: 'GW

In Estonian: *Ma ei või sind ükski jätta* (Tallinn 1962, transl. by Valli Helde)

In Lithuanian: *Rudens dienomis* (Vilnius 1959, transl. by Algirdas Sabaliauskas); ŽIB

In German: *Regen im Dezember* (Berlin 1973, transl. by Margit Bräuer, Welta Ehlert, Günter Jäniche and Hannelore Menke); 'NK20

In Russian: *В дни осенние* (Riga 1958), *Все случилось летом* (Moscow 1960, 1981, transl. by S. Tsebakovsky), *Первый вальс* (Moscow 1967, transl. by Tsebakovsky), *Рассказы* (Moscow 1967), *В полночь* (Riga 1970, transl. by Tsebakovsky)

### Criticism

Zanda Gūtmane, 'Baltic prose during the "thaw"', in: Eva Eglāja-Kristone and Benedikts Kalnačs (eds.), *Back to Baltic Memory: Lost and Found in Literature 1940–1968* (Riga 2008), pp 94–102.



**Virza, Edvarts** | LV | (real name Jēkabs Eduards Liekna, \*27.12.1883 Emburga parish, †1.3.1940

Rīga, buried in the Forest Cemetery) Poet, prose writer, publicist, translator. One of the outstanding poets of the early 20th-century Latvian decadence movement, in later years he eulogized the Latvian farmer and the patriarchal lifestyle in his poetry, prose and essays. In 1938 Virza received the Fatherland Award.

In 1916 he was called up to the regiment of Latvian riflemen. During 1917–1918 he was active in the Latvian National Council, calling for an independent Latvian state. During the 1920s–1930s he was active in journalism, writing on development issues which were important to the Latvian state.

He published collections of poetry *Bīkeris* (The Goblet, 1907), *Dievišķīgās rotaļas* (Divine Games, 1919), *Laikmets un lira* (The Times and the Lyre, 1923), *Skaidrība* (Clarity, 1927), and *Dzejas un poēmas* (Poems, 1933). His last collection of poems was published after his death in 1941, *Pēdējās dzejas* (The Last Poems). In prose, the most significant work is *Straumēni* (1933), a poetic description of the people and landscape of the Latvian district of Zemgale, and the patriarchal order as the ideal order, which the author called a poem in prose. It can be listed as a Latvian classic because it has left a tremendous emotional impression on several generations of readers, even though it was banned during the Soviet period.

Virza's journalism is significant—articles on the life of the nation and on farming; essays about and reviews of literature, art and culture; travelogues; and articles on social questions. These works have been published in the collections *Laikmeta dokumenti* (Documents of the Period, 1920, expanded edition 1930), *Zem karoga* (Under the Flag, 1935), *Jaunā junda* (The New Role-call, 1936).

Virza's collected works were published on two separate occasions: *Kopoti Raksti* (Collected Works, Volumes 1–3, unfinished, 1938–1939); *Kopoti Raksti* (Collected Works in 4 Volumes, Minneapolis, 1958–1966). A selection of Virza's poetry, *Dievišķā gaismā* (The Divine Book, 1991), and a book of selected works, *Mīlās Māras pārnākšana* (Dear Mara's Return, 1991), have been published. Virza translated into Latvian *Franču lirika 19.gadsimtā* (French Poetry in the 19th Century, 1921), *Franču renesanses lirika* (Poetry of the French Renaissance, 1930), the poetry of Émile Verhaeren, the prose of Flaubert, Hugo and others.

After starting with enthusiasm for symbolism, his poetry then evolved towards acmeism, but towards

the end of his life Virza leaned to a type of classicism popular in Latvia in the 1930s, so-called positivism, extolling autocracy and seeing a threat to the existence of the Latvian state in extreme democracy, which in his opinion would lead to the end of Latvia. For a short period it brought Virza close to the President of Latvia, Kārlis Ulmanis, and he wrote a popular monograph about him (*Kārlis Ulmanis*, 1935). This was the reason for banning Virza's work during the entire Soviet period. | JANINA KURSITĒ

### Translations

In English: BE

In Estonian: *Taevaldel: Aasta vanas Zemgale talus* (Tallinn 1937, 1992, transl. by Mart Pukits)

In French: *La littérature Lettone depuis l'époque du Réveil National* (Riga 1926)



**Visnapuu, Henrik** | EE | (\*2.1.1890 Leebiku Parish, Viljandi County, †3.4.1951 Long Island, New York, cremated in Fresh Pond) One of the classic figures of Estonian poetry. He wrote both decadent erotic lyrics and powerful patriotic poems.

Visnapuu was a teacher in several schools in southern Estonia from 1907 to 1917. From 1917 to 1920 he was a member of the legendary literary group *Siuru* and worked as a journalist, and then studied at Tartu University and Berlin University. From 1923 to 1935 he was a freelance writer in Tartu. From 1935 to 1940 he worked in Tallinn as a councillor in the State Propaganda Institution and was editor-in-chief of *Varamu* (Treasury), a literary journal representing the official line of the 'silent era'. During the German occupation he was a playwright at the Estonian Drama Theatre in Tallinn. In 1944 he escaped to Germany and then to western Austria, where he lived in refugee camps. In 1949 he moved to New York. Visnapuu was active as a critic and translator (Wilde, Balzac and Turgenev).

Henrik Visnapuu started to write before World War I and was influenced by the Symbolist, Futurist and Expressionist movements. His poetry books are *Amores* (1917), *Jumalaga, Ene!* (Farewell, Ene!, 1918), *Käoorvik* (Meadow Violet, 1920), *Hõbedased kuljused* (Silver Sleigh-Bells, 1920), *Talihari* (The Height of Winter, 1920), *Ränikivi* (Flint, 1925), *Maarjamaa laulud* (Songs of St Mary's Land, 1927), *Puuslikud* (The Idols, 1929), *Tuulesõel* (The Wind Sieve, 1931), *Päike ja jõgi* (Sun and River, 1932), *Põhjavalgus* (The Northern Lights, 1937), *Tuuleema* (The Mother of the Wind, 1942), *Esivanemate hauad* (Ancestral Graves, Stockholm, 1946), *Ad astra* (Geislingen, 1947), *Periheel. Ingi raamat* (Perihelion. The Book of Ing, Geislingen, 1947), *Mare Balticum* (Geislingen, 1948), and *Linnutee* (Milky Way, New York, 1950). His longer epic poems include *Jehoova surm* (The Death of Jehovah, 1927), *Parsilai* (1927), *Saatana vari* (The Shadow of Satan, 1937); his selections: *Valit värsid* (Selected Verses, 1924), *Üle kodumäe* (Over the Home-Hill, 1934), *Kaks algust* (Two Origins, 1940), *Tuuline teekond* (Stormy Voyage, Augsburg, 1946), *Kogutud luuletused I–II* (Collected Poems I–II, Stockholm, 1964–1965), *Mu ahastus ja armastus* (My Despair and Love, 1993), *Kõik muutub lauluks* (Everything Becomes a Song, 2002) and *Visnapuu armastusest* (Visnapuu on Love, 2003). Posthumously his memoirs, *Päike ja jõgi* (Sun and River, 1951), were published. He has also written a schoolbook of poetics (with Jaan Ainelo) *Poeetika põhijooni* (The Basics of Poetics, 1932), that was republished in 2008 as a document of Estonian culture history.

Visnapuu came into literature with his courageous love poetry. The tone of his poetry covers a wide range, from tender longing to masculine and rough tedium. The phonic richness of his poetry was innovative in the language usage of contemporary Estonian poetry, and is still remembered as an interesting chapter of Estonian poetry. In the first years of the young republic, his poetry was a part of a larger trend of somewhat expressionist social lyrics. In the last half of the 1920s the theme of patriotism deepened, sometimes containing social criticism or the sense of being threatened by wider political developments. Love was still an important theme in his work, but it had developed a ripper taste. His poems and ballads were based on historical events, legends and Christian motifs. The stance of these works sometimes resembled a romanticist blasphemous attitude towards dogma.



His patriotic and myth-creating poetry fit well in the national ideology of Konstantin Päts' regime, but the natural gifts of Visnapuu, although he held important positions in cultural politics, enabled him to avoid becoming a 'court singer'. Exile seemed to lift the quality of poetry, which became tragic, painful and very sensitive to the fate of his homeland. In that way Visnapuu became an initiator of the basic traditions of Estonian exile poetry. An important theme in his late poetry is nostalgia for his lost youth. This is demonstrated in his elegies for his deceased beloved whom he called Ing, and who had already figured in his poems in 1919 (10 Letters for Ing from 1919 has become a classic of Estonian love poetry). | AARE PILV

### Translations

In Dutch: 'SB

In English: *A Selection of Poems* (London 1958, transl. by William Kleesmann Matthews); AMEP, EA, EPI, 'Pex

In Finnish: ER

In German: AED

In Hungarian: AEK, EH, EK

In Lithuanian: in: Juozas Tysliava, *Nemuno rankos* (Vilnius 1967)

In Russian: *Amores* (Petrograd 1922, transl. by Igor Severyanin), *Meadow Violet* (Narva 1939, transl. by Severyanin);

*Смужоморення* (Tallinn 1997, transl. by Severyanin, A. Levin, R. Vinonen and M. Borisova); AEP, AEPa, PEst

In Serbo Croat: in: *Antologija svjetske ljubavne poezije* (Zagreb 1968, transl. by Josip Velebit)

### Criticism

Reet Sool, 'Upon the nameless land: Henrik Visnapuu', in: *Encounters: Linguistic and cultural-psychological aspects of communicative processes: Cultural Studies Series 3* (Tartu 2003), pp 148–154; Reet Sool, 'Henrik Visnapuu's Indian summer', in: *North America: A transcultural view: Selected papers from the 6th International Tartu Conference on North-American Studies: Cultural Studies Series 6* (Tartu 2005), pp 201–207; Oskar Loorits, 'Drei estnische Dichter', *Luzerner Neueste Nachrichten*, 1953, no 108; Aleksis Rannit, 'Henrik Visnapuu', *Dienoviðis*, 1939, no 5, pp 234–236; Birutė Masionienė, 'Du estų rašytojai – Lietuvos bičiuliai', *Pergalė*, 1990, no 12, pp 85–91; Toomas Liiv, 'Henrik Visnapuu', *Padysa*, 1988, no 2, pp 73–75; Andres Ehin, 'Naturen i den estniska poesin: Från animism och panteism till zenbuddhism', *Ariel*, 2001, no 4/5, pp 25–51.



**Vulfs, Edvards** | LV | (\*16.12.1886 Vilki, Kidraucki, Platone parish, †14.1.1919 Riga) Writer. An initiator of modern drama in Latvian literature during the first decades of the 20th century.

Vulfs attended the local elementary school in Platone, and subsequently the Commercial Secondary School in Jelgava (1898–1904). In 1905 he enrolled at the Riga Polytechnic Institute but did not graduate. He worked at the magazine *Dzelme* (1907), the newspapers *Latvija* (1909–1914) and *Dzimtenes Vēstnesis* (1914–1915). During World War I, Vulfs lived in the Caucasus (1915–1916), and in St Petersburg (1916–1917) and worked for the newspaper *Baltija*. In 1917 he returned to Riga and worked for a short time for the newspaper *Jaunākās Ziņas*.

Vulfs' first literary efforts were poems, written in Russian. He has also written plays, short stories, and humorous sketches. He has written one-act plays: *Rožainās dienas* (The Rosy Days, 1906), *Tea Moreni* (1906), *Rītos, kad sapņi dziest* (In the Morning, When Dreams Fade), *Klusuma bērni* (The Children of Quiet, produced in 1909); and the plays: *Sensācija* (Sensation, produced in 1916, published in book form in 1921), *Svētki Skangalē* (Celebration in Skangale, produced in 1918, published in 1922), *Meli* (Lies, produced in 1920, published in 1922), and others. His stories were compiled after the death of the author and published in the collections: *Lielākās sirdis* (The Greatest Hearts, 1919), *Ziedi, kas ceļmalā vīst* (Flowers that Wilt at the Roadside, 1927), *Ilūzijas* (Illusions, 1928), and *Vienkāršās sirdis* (The Simple Hearts, 1935). The collected works of Edvards Vulfs were published in six volumes (1937–1938).

In his plays at the beginning of the century, Vulfs used a number of stylistic methods. His first plays are characterized by the author's description of the artists' environment, often countering their idealism with the pragmatism of society. This countering also has elements of symbolism. Elements of

irony and parody often appear in his later one-act plays, and he experimented in the direction of del'Arte comedy. The plays written towards the end of his life have a more traditional structure, dominated by a satirical view of bourgeois of society. The influence of Anton Chekhov can be noted in Vulfs' stories, with descriptions of everyday, often comic, situations, paying attention to the experiences and fate of the man-in-the-street. The use of inner monologue is characteristic. |

BENEDIKTS KALNAČS

### Criticism

Silvestras Gaižiūnas, *Baltų Faustas ir Europos literatūra* (Kaunas 2002), pp 517–545.



**Zālīte, Elīna** | LV | (married name Zommere, \*19.10.1898 Vosi, Gaujiena parish, †7.4.1955 Riga) Writer, author of popular literary works, translated Estonian literature into Latvian.

Zālīte attended the Ape local elementary school of Veclaicene parish, the Valka gymnasium for women (1913–1917), and graduated by correspondence from the Pushkin gymnasium of Tartu in 1918. She taught in Alūksne (1918–1920) and moved to Riga in 1921 where she worked as a playwright for the *Daile* theatre (1928–1934).

Her literary work has been published since 1921. She wrote in all genres of literature: prose, poetry and drama. Her collection of poetry *Sila ziedi* (Flowers of the Pine Forest, 1931), which has been published repeatedly, became very popular. Zālīte's poetry achieved popularity through its intimate sincerity, and simple, easily perceived expression. The sadly resigned tone is distantly similar to the new romanticism movement. In most of her plays Zālīte tends towards the so-called salon comedy: *Bistamais vecums* (The Dangerous Age, 1927), *Maldu Mildas sapņojums* (The Daydreams of Delusional Milda, 1931), *Mūžiģi vīrišķais* (The Eter-

nally Masculine, 1938), *Rudens rozes* (The Roses of Autumn, 1939), and others. The plays are characterized by fast, witty dialogue, and the action takes place among the upper class of society in a modern city, as well as in a rural setting, with the two environments often set in contrast. Zālīte also wrote a novel, *Agrā rūsa* (Early Rust, 1944), shaped as a type of confession, which shows the degradation of a woman's personality under the effects of society and unfavourable conditions. After World War II, Zālīte rewrote the novel, incorporating ideological changes. Ideas characteristic of the socialist society of the 1940s and 1950s also appear in a number of her works of the postwar period, for instance the plays: *Atgūtā dzimtene* (The Retrieved Homeland, 1948), *Vārds sievietēm* (The Women Have the Floor, produced in 1949, published in 1950), and *Zilo ezeru zeme* (The Land of Blue Lakes, produced in 1954). The Collected Works of Elina Zālīte have been published in four volumes (1986–1988). Zālīte translated the works of several Estonian authors into Latvian: novels by Anton Hansen Tammsaare *Mežstrautu saimnieks* (1925), *Zeme un mīlestība* (1–4, 1936), *Viena laulība* (1938), the works of Eduard Hubel, Oskar Luts, Hugo Raudsepp, Mai Talveste, Friedebert Tuglas, Eduard Vilde, and the epos *Kalevipoeg* (1929). From Finnish she translated the novel *Seitsemän veljestä* (Seven Brothers, 1926) by Aleksis Kivi. She wrote in Latvian periodicals about the literary works of these authors. | BENEDIKTS KALNAČS



**Zālīte, Māra** | LV | (\*18.2.1952 Krasnoyarsk, Russia) Poet and playwright. She is one of the most outstanding presenters of national identity issues in Latvian literature. Zālīte was awarded the Medal of Three Stars in 1995 and is a recipient of the literary awards of Vladimir Mayakovsky (1982 Georgia), Andrejs Upīts (1985), Ojārs Vācietis (1989), Aspazija (1992), and Herder (1993 Germany).



Zālite was born into a politically repressed family. She returned to Latvia in 1956 and spent her childhood in Kalna Ķīvuļi, Slampe. She is a graduate of the Murjāpi sports boarding school (1970), and the Faculty of Philology at the University of Latvia. She has worked for the Latvian Writers Union (1974–1979), headed the studio of young writers (1980–1982), was editor-in-chief of the literary magazine *Karogs* (1989–2000), and has been the chairperson of the National Language Commission.

Zālite's poetry has been published since 1972. Her main collections of poetry are: *Vakar zaļajā zālē* (Yesterday, in the Green Grass, 1977), *Rīt, varbūt* (Tomorrow, Perhaps, 1979), *Nav vārdam vietas* (There is Nothing to Say, 1985), *Debesis, debesis* (Heaven, Heaven, 1998), *Apkārtne* (Surroundings, 1997). Her poetry is also compiled in a number of selections. During the 1980s Zālite turned to playwriting. Her main plays: *Pilna Māras istabiņa* (Māra's Room is Full, staged 1983, published 1987), *Tiesa* (The Court, staged 1985, published 1987), *Dzīvais ūdens* (The Living Water, staged 1988, published 2001), *Margarēta* (2001), *Zemes nodoklis* (The Land Tax, 2003). An essential part of her writing is librettos for musicals and rock operas written as dramatic plays: *Lāčplēsis* (staged 1988, published 1991), *Meža gulbji* (Wild Swans, staged 1993, published 1995), *Kaupēn, mans mīlais* (Kaupens, My Dear, staged 1998, published 2000), *Indriķa hronika* (The Chronicle of Indriķis, staged 1999, published 2000), *Putnu opera* (The Bird Opera), *Neglītais pilēns* (The Ugly Duckling, both staged 2000), *Sfinksas* (The Sphinx, staged 2001), *Tobago* (staged 2001), *Hotel Kristīna* (staged 2006). Zālite's librettos have been set to music by Raimonds Pauls, Jānis Lūsēns, and Uldis Marhilevičs. The plays have been produced by all the largest theatres in Latvia, and the play *Margarēta* was also staged in Lithuania at the theatre in Panevėžys.

Initially, Zālite's poetry presented a general view of the youth of the 1970s, notably the trends of nihilism and alienation, but simultaneously a wish to learn about issues essential for the development of the personality and criteria of values, the most important of which are ethics and spiritual activity. Her later work shows an increase in philosophical motifs, linked to the concepts of folklore, as well as current social issues. The Mother image is very important in Zālite's work. She is a symbol of order and harmony in life, as well as a point of

accounting for the existence of the individual in the world. The ideals of the period of the Awakening are closely entwined in her poetry with a sharp sense of inescapable disillusionment. A large number of her poems have been set to music. They are considered an essential part of the expression of the national spiritual resistance and the development of the national identity.

Initially her playwriting developed as a continuation of her poetry and an elaboration of important topics and motifs. At first problems are linked to choice and the meaning of limits. The basis of conflicts in the plays are ethical counterpoints, for example truth and lies, national identity and lack of personality. An important literary document at the end of the 1980s is the libretto for the rock opera *Lāčplēsis*, bringing to life the problems of the national hero presented in the epos *Lāčplēsis* by Andrejs Pumpurs, and the play *Uguns un Nakts* (Fire and the Night) by Rainis. During the 1990s Zālite's plays show elements of postmodernism, as the form of her work varies. One of the most outstanding of her works is the play *Margarēta*, written as a continuation of the motifs addressed in Goethe's *Faust*, focussing on the fate of Margarēta, and citing the text of *Faust*. The fate of Margarēta is shown against the background of today's society, showing both a strong individual character as well as an extensive generalization. A number of her librettos continue the topics of national identity and history. *The Chronicle of Indriķis* has a dramatically tense text based on the events of the chronicles of the 13th century and the fate of the author, Indriķis, of the Order of Livonia. The librettos of Kaupēns, My Dear, The Sphinx and *Tobago* are characterized by a deconstruction of national myths.

The essays of Māra Zālite have had an important effect on social processes, and have been compiled in the collections: *Brīvības tēla pakājē* (At the Feet of the Image of Freedom, Sydney 1990) and *Kas ticībā sēts* (Sown in Faith, 1997), all of which address current social issues. | BENEDIKTS KALNAČS

#### Translations

In Bulgarian: ACL, ST

In Czech: LD

In English: *Sun Stroke in the Dark* (Riga 2005, transl. by Margita Gailītis); ABKT; *Descant*, no 124, 2004 (transl. by Gailītis)

In French and English (parallel): Kaupens, My Dear! in: *The European theatre today = Le théâtre en Europe aujourd'hui*, no 4, 2000

In French: LLe; *Europe*, no 763/764, 1992

In German: RW, SLL; *LeLi*, no 1, 2005 (transl. by Matthias Knoll)

In Lithuanian: *Margarita* (Vilnius 2005, transl. by Silvestras Gaižiūnas); MAP, VALKA

In Russian: *На стороне солнца* (Moscow 1986, transl. by Ludmila Azarova et al.); 'МРОР'

In Swedish: NROV

In Ukrainian: LeD, ZLB

### Criticism

Inta Miške-Ezergailis, *Nostalgia and Beyond: Eleven Latvian Women Writers* (Langham 1998); Silvestras Gaižiūnas, *Baltų Faustas ir Europos literatūra* (Kaunas 2002), pp 644–651; Laura Laurušaitė, 'Kas įpakuota į rožinę kapsulę?'; *Šiaurės Atėnai*, 1.4.2006; 'Rašytoju būti gali ne kiekvienas' [an interview], *LirM*, 9.5.2008; Гуня Зелтиня, 'Сакральное и профанное в современной латышской драме', in: *Naujos idėjos ir formos Baltijos šalių literatūrose* (Vilnius 1999), pp 71–81.



**Zariņš, Guntis** | LV | (\*18.4.1926 Riga, †10.9.1965 London, United Kingdom) Writer. A representative of existentialism in Latvian literature.

Zariņš studied at the French Lycée in Riga (1934–1943) and participated in the battles of World War II. After the war he studied philosophy at the Baltic University in Pineberg, Germany and then moved to the UK in 1952, where worked at a psychoanalysis hospital for children. He spent the last few years of his life as an accountant and director's assistant at an engineering company. He was active in popularising Latvian literature.

Zariņš' literary works have been influenced by Joyce, Kafka, Camus, Sartre. He wrote collections of short stories and novellas *Dieva mērķaķis* (God's Monkey, 1959) and *Ceļš uz pasaules galu* (The Road to the End of the World, 1962), which are dominated by the topics of war, occupied Latvia and life in exile, often situated in an environment of sick people. The hero is usually a person who has experienced the horror of war and has difficulties in settling into the environment in a new count-

ry. The short stories *Varonības augstā dziesma* (The Song of Heroism, 1962) and *Trimdas augstā dziesma* (The Song of Exile, 1967) reflect the experience of Latvian legionaries in Germany during the last days of the war and life in refugee camps in Germany. The events are depicted both ironically and in the light of existential hopelessness. His novels *Apsūdzēts* (The Accused, 1961), *Dvēseļu bojāeja* (The Death of Spirits, 1963), *Mieles* (The Dregs, 1964), and *Cilvēku medības* (Human Hunt, 1966), are infused with the tragic consciousness of the situation in exile, the search for a national identity, and a longing for happiness and harmony in human interpersonal relations. | ANITA ROŽKALNE

### Translations

In Lithuanian: *Nemunas*, 2.3.2006 (transl. by Arvydas Valionis)



**Zariņš, Mārgeris** | LV | (\*24.5.1910 Jaunpiebalga, †27.2.1993 Riga) Composer and writer. Zariņš is a master of historical and grotesque prose synthesis.

Zariņš attended the Riga 2nd Secondary School (1923–1925), the Pedagogical Institute of Jelgava (1925–1928) and the Conservatory of Latvia (1928–1933). He headed the music section of the Daile Theatre (1940–1950), was the artistic head of the State Philharmonic of the Latvian SSR and chairman of the Composers' Union (1956–1968).

The very beginning of his composer's work already merited recognition – a choral song of his was included in the 1931 song festival programme. He composed a number of operas, oratorios, music for plays and films, instrumental concerts, cantatas, vocal chamber music, choral songs, music for the organ and for orchestra.

In the late 1960s he started writing prose and his first published work was *Elizejas lauku Mocarts* (Mozart of the Champs Elysées, 1959). He wrote



stories and novels. The main topic of his work is the cultural history of Latvia. The characters are often musicians, and the action involves changes of times and eras (in the stories *Autīnes novada princis Hamlets* [Prince Hamlet of the Autine District], *Mistērijas un hepeningi* [Mysteries and Happenings], *Stāsts par neredzamo pilsētu Metsopoli* [The Story of the Invisible City Metsopole, and others). The merging of the realistic and the fantastic, the serious and the comic, irony and grotesque draws attention to Zariņš' work, as do the oddities of his language – locally used words, archaisms, vulgarity, and other usage of non-literary language. He is the author of several collections of stories: *Saulrietu violētās ērģeles* (The Violet Organ of the Sunset, 1970), *Vienas vasaras stāsti* (Stories of One Summer, 1975), *Vecrīga* (Old Riga, 1978), *Didrika Taizeļa brīnišķīgie piedzīvojumi* (The Wonderful Adventures of Didriks Taizelis, 1978), *Apgaismības gadsimta ēnā* (In the Shadow of the Century of Enlightenment) and *Dēli* (The Sons, both in 1980), *Apmātīe* (The Obsessed, 1985).

The joy of playing, the joy of games against the broad background of various times with precise historic details are the material of the novels *Viltotais Fausts jeb pārļabota un papildināta pavārgrāmata* (The Mock Faustus or the Corrected and Complemented Cookbook, 1973), *Kapelveistara Kociņa kalendārs* (The Calendar of Band Leader Kociņš, 1992), and *Trauksmainie trīsdesmit trīs* (The Turbulent Thirty-Three, 1988). At the same time he addresses dramatic and even existential problems of the existence of personalities in history at the story level.

*Optimistiska dzīves enciklopēdija* (An Optimistic Encyclopaedia of Life, 1974) is an autobiography. Reviews and essays on music, musicians, travel and humorous stories are collected in the book *Ppf* (1980). | ANITA ROŽKALNE

#### Translations

In Bulgarian: *Фалшивият Фауст или преработена пьеса с препоръки готварска книга* (Sofia 1983, transl. by M. Zlatanova)

In Czech: *Nepravý Faust aneb opravená a doplněná kuchařská kniha* (Prague 1978, transl. by Vojtěch Gaja and Anděla Janoušková), *Kalendář kapelníka Kociňše* (Prague 1986, transl. by Gaja)

In English: *The Mock Faustus or the Corrected and Complemented Cookbook* C.C.C. (Moscow 1987, transl. by R. Bobrova, ed. by O. Sharts)

In Estonian (both transl. by Ita Saks): *Loojangn orel: Muusikalised lood* (Tallinn 1973), *Vale-Faust ehk parandatud ja täiendatud kokaraamat* (Tallinn 1987)

In French: *Lile*, 2005 (transl. by Rolands Lappuke)

In Lithuanian: *Kanklininkas požemio karalystėje* (Vilnius 1990, transl. by Lina Balčiūtė); *KLA*, ŽIB; in: *Novelės metai'88* (Vilnius 1989, transl. by Silvestras Gaižiūnas)

In Romanian: *Fals Faust sau Retetăr revăzut si reintegrit* (Bucarest 1988, transl. by D. Fejess)

In Russian: *Календарь капельмейстера Коциня* (Moscow, Riga 1987, transl. by V. Andreyev), *Оптимистическая энциклопедия жизни: моя родословная, мое детство и моя молодость* (Leningrad, transl. by Andreyev), *Фальшивый Фауст* (Moscow 1981, transl. by V. Volkovskaya)

#### Criticism

Лия Красинская, *М. Заринь: Очерк жизни и творчества* (Leningrad 1961); Татьяна Курышева, *М. Заринь* (Moscow 1980); Lita Silova, *...rakstnieks Margeris Zariņš* (Riga 2004); Silvestras Gaižiūnas, 'Alcheminių avantiūrų romantika, arba klajonės su Faustu Ūentos ir Dauguvos krantais', *LirM*, 1.9.1984; Idem, *Baltų Faustas ir Europos literatūra* (Kaunas 2002), pp 616–639; Vigmantas Butkus, 'Margerį Zariņį paminint', *Metai*, 1993, no 7, pp 158–159.



**Žemaitė** | LT | (real name Julija Beniuševičiūtė-Žymantienė, \*4.6.1845 Bukantė estate, Plungė region, †7.12.1921 Marijampolė) A prose and polemical writer, playwright. She consolidated realistic prose in Lithuanian literature, depicted the formation of capitalism in the Lithuanian village, and expressed early ideas of feminism.

Žemaitė's mature life breaks down into two distinct stages: her life before writing and her life as a writer. She was born into a family of impoverished gentry, was educated privately by a wealthier relative on the estate, and received a normal education for her status. While serving as a housemaid, in 1856 she married an estate forester, a former serf. For over 30 years she and her husband farmed rented land and lived poorly among peasants from whom she differed only by her speaking Polish at home. Žemaitė got to know the Lithuanian press and pro-Lithuanian movement, and wrote her first story at the age of 49. Having embarked on writing, she made the acquaintance of Lithuanian

intellectuals. From 1900, after her husband's death and when her children had grown up, she worked as a housekeeper on various estates, and later in editorial offices in Vilnius. In 1916 she went the USA, visited colonies of Lithuanian émigrés giving speeches as a campaign to collect money for the victims of World War I, and wrote to newspapers. In 1921 she returned to Lithuania and settled in Marijampolė, where she is buried.

Žemaitė's work is epic realistic prose with didactic and occasional sentimental elements. The most important part of her legacy is her short works of prose (short stories, long short stories, sketches and outlines) the form of which is often not yet crystallised. She wrote especially intensively during her first four creative years, and her best works come from that period (she made her publishing debut in 1895). They offer an exhaustive view of life in Lithuania in the late 19th century, especially the daily life and social and ethical problems of the peasants. Her first collection of stories is called *Paveikslai* (Pictures, 1899). Family life is the basis of her best works, collected in the cycle of stories 'Laimė nutekėjimo' (The Happiness of Marriage). Often, their theme is the hardships suffered by women married to despotic husbands. In her prose, Žemaitė fervently supported the idea spreading among intellectuals of the time that marriage should be based on love and not on economic motives. The heroine of her best-known short story 'Martė' (The Daughter-in-Law), who obeys her parents' will and without love marries a man from a slovenly family. She cannot change it, breaks down and dies in childbirth without any help whatever. In the long short story 'Petras Kurmelis', Žemaitė reveals the frustration of a farmer who, spurred on by economic gain, chooses a wealthy bride instead of his beloved servant girl. Conversely, families where marriage is based on love usually overcome difficulties, for example, in the stories 'Sučiuptas velnias' (The Nailed Devil) and 'Sutkai' (The Sutkus Family). Her uncomplicated plots are given artistic value by her talent as a narrator, who creates a dense fabric of daily life, peasant work and feast days, introduces rather rough and inert, yet vital, characters of Lithuanian, and in particular Samogitian, peasants. To portray them, the writer creates numerous dialogues, and uses folklore and stylisation (in her works about American Lithuanians she recreates their Lithuanian-English jargon). Despite

her origins, in her work estates and the gentry are the sources of exploitation and moral decline that affects both the gentry and some of the servants (in the short story 'Topylis', Žemaitė unmasks the vain seducer Topylis, who sneers at his diligent and humble wife, whom he had to marry, for being too inferior to him and serving high-class masters). In her mocking of priests for the inconsistency between the preached values and their lifestyle ('Kanauninko laidotuvis' [The Canon's Funeral], 'Kunigo naudą velniai gaudo' [The Priest Earns, the Devil Benefits]), the comical aspects of religious rituals ('Kelionė į Šidlavą' [A Journey to Šidlava], 'Švento Jurgio aukos' [St George's Offerings]) she showed herself as anti-clerical. As a social, public-spirited personality and a writer, Žemaitė had educational intentions: she ridiculed peasants for their pursuit of wealth, their slovenly farming, and their unwillingness to change their habits and traditions and reluctance to learn, their desire to make a fortune at any cost, their drunkenness, envy, and litigation to the point of ruin. However, critical pathos did not overshadow her trust in sensible human nature. In her work, she defended women and children oppressed by the patriarchal family, the fighters against Tsarist rule, and distributors of illegal publications.

She wrote the first exhaustive woman's autobiography in Lithuanian (1921, unfinished; the narrative stops before she become a writer); she took part in the First Congress of Lithuanian Women in Kaunas in 1907, and in the All-Russia Congress of Women in St Petersburg in 1908. Together with the writer Gabrielė Petkevičaitė-Bitė, she wrote plays and comedies under the pseudonym Dvi Moteri (Two Women). Independently, Žemaitė wrote seven comedies (of which the most popular is *Trys mylimos* [Three Beloveds, 1897] about a servant making up to a widow and her two daughters), and two monologues on the passion for gambling. Most of her dramatic works are farces; they satisfied the level and needs of the emerging Lithuanian theatre. Her epistolary legacy reveals a vital personality open to the problems of her time, as well as her personal experiences (some love letters have survived).

Due to the bad spelling of a village woman, from the very beginning Žemaitė's work was heavily edited. This explains the textual differences in different editions. | SOLVEIGA DAUGIRDAITĖ



## Translations

In Belarusian: Lap

In English: SLHS; *Vytis* = *The Knight*, vol 86, no 4, 2000 (transl. by Antonia M. Wackell)

In Finnish: *Kuinka Jonelis oppi aakkoset* (Petroskoi 1957, transl. from Russian by Toivo Ahava); PS

In German: *Die Schwiegertochter* (Berlin 1973, transl. from Russian by Anneliese Globig et al.); FHKG, LLR, MUG

In Latvian: *Rudeņa vakars un citi stāsti* (Cēsis; Riga 1924; transl. and introd. by Jānis Sproģis), *Mana pasaka* (Riga 1953, transl. from Russian by O. Peagle), *Muklājs* (Riga 1967, comp. by Alfons Sukovskis, transl. by Paulis Kalva); LS

In Polish: *Opowiadania* (Vilnius 1953, transl. by W. Sakawiczus); TGMLC

In Russian: *Сноха* (Vilnius 1966, transl. by Fedor Shuravin; Moscow 1978, transl. by Shuravin, ed. by Virgilijus Čepaitis)

In Slovak: JB

In Ukrainian: *Оповідання* (Kyiv 1949, comp. transl. and introd. by Yury Nazarenko); SV

Her short stories have also been translated into Azerbaijani, Czech, Bulgarian and Romanian.

## Criticism

Milda Danytė, 'Representing the Self in Public: Transgressions of Dress Codes by Pauline Johnson and Žemaitė', *Feminizmas, visuomenė, kultūra*, vol 3, 2001, pp 167–178; Žanis Nāms, [Review of *Rudeņa vakars un citi stāsti*], *Latvju Grāmata*, 1924, no 5, p 452; Donatas Sauka, *Žemaitės stebuklas* (Vilnius 1988); Janina Žekaitė, *Žemaitės kūryba* (Vilnius 1991); Dalia Noreikaitė-Kučėnas, *Žemaitė Amerikoje* (Chicago 1994).



**Ziedonis, Imants** | LV | (\*3.5.1933 Birutas in Ragaciems, Sloka parish) Poet, publicist. Ziedonis is a cultivator of paradoxical, philosophical poetry and prose in Latvian literature, a socially, culturally and historically aware publicist, and an important and popular promoter of the renewal of the nation's spiritual energy at the end of the 20th century.

Ziedonis attended Lapmežciems elementary school, graduated from Tukums 1st Secondary School (1952), the Faculty of History and Philology at the University of Latvia (1959) and the Highest Litera-

ry Courses in Moscow (1964). He has worked as a road labourer, teacher, librarian, editor, secretary of the Board of the Writers Union, chairman of the Latvian Culture Foundation, and he founded and headed (until 2000) the Latvian Institute. He has also been a deputy of the Supreme Council of Latvia and the Saeima (Parliament).

Ziedonis started publishing his work in 1956. His first collections of poetry *Zemes un sapņu smiltis* (The Sands of the Soil and Dreams, 1961), and *Sirds dinamīts* (Dynamite of the Heart, 1963) are dominated mainly by poems about physical labour and the building of life. The collection *Motocikls* (Motorcycle, 1965), which was also made into a play in 1967, begins the topics of alternate routes, the self-awareness of personality and the nation, and spiritual growth, which achieved immense popularity in Latvia during the 1970s and 1980s. Paradoxical thoughts, character actions, a style of poetry which is full of rhetorical elements which address the reader directly, a subtle lyricism and a view of life in opposites and antitheses become an essential mark of the author's next collections: *Es ieeju sevī* (I Enter Myself, 1968), *Kā svece deg* (How the Candle Burns, 1971), and *Caurvējš* (The Draft, 1975). Here the topics of freedom of personality and choice, emotions of alienation and closeness and a search for the meaning of life lead to an awareness of values found in the memory of the nation and folklore.

The interest in philosophy increases in the next collections: *Man labvēlīgā tumsā* (The Favourable Darkness, 1979), *Re, kā* (Indeed, 1981), *Taureņu uzbrukums* (The Butterfly Attack, 1988), where one follows the road from the interrelation of archetypical primeval images and the reality of the soul of the present to the wish to live in harmony with cosmic cycles and a yearning for a higher spirituality. The new conceptual traits in Ziedonis' poetry have also changed the style of his poetry: urgency is replaced by a meditative style. The facsimile publication *Mirkļi. Foreles* (Moments, Trout, 1993) are reminiscent of the Japanese Haiku and continue to pinpoint the poetry of a moment, traditional to Latvian poetry. The collections *Viegli* (Easy, 1993) and *Es skaitīju un nonācu pie Viena* (I Counted and Arrived at One, 1996) include poetic philosophy about God as the highest creative principle.

A resume of Ziedonis' encounters with one genre is to be found in the poetry collection *Trioletas*

(Triolets, 2003), where he creates expressions of various emotional intonations in the playful style of the triolet.

Ziedonis has also written long poems. The socially philosophical poem *Poēma par pienu* (A Poem about Milk, 1977), consists of poetic entries in diary form about rural life in Latvia, its people, nature, work, ethics, man–woman relations, love, and the orbit of life in the cosmos. The poem *Viddivvārpa* (The Two Core Ear of Grain, 1982) and the poetry cycle *Kungs un kalps* (The Lord and the Servant, 1988) look at the problem of the non-violent resistance of a subjugated nation and the individual. A paradoxical view is characteristic of Ziedonis' poems in prose: *Epifānijas* (The Epiphanies, 1–2, 1971–1974, 3 – 1994). Poetry and philosophy based on paradox and absurdity are also characteristic of Ziedonis' fairy tales *Krāsainas pasakas* (Colourful Fairytales, 1973), *Hansa Kristiana Andersena diploms* (Diploma of Hans Christian Andersen, 1976), *Lāču pasaka* (The Bears' Fairytale, 1976), *Blēņas un pasakas* (Nonsense and Fairytales, 1980), and *Pasaka par bizi* (A Fairytale about a Pigtail, 1997). Ziedonis has received the Hans Christian Andersen Award for his fairy tales. A number of his books are written for pre-school age and slightly older children to promote thought and understanding of a systematic world-view: *Sākamgrāmata* (The Starting Book, 1985) encyclopaedia-type books *Kas tas ir – kolhozs?* (What is a Kolkhoz?, 1984) and *Es, cilvēks pasaulē* (Me, a Human in the World, 1993).

Ziedonis' journalistic articles are also significant. The author himself admits that they have permitted him to focus mainly on the philosophical and poetic reality of life in his poetry. The main topic of his articles is to turn against the degradation of the social existence of a person, nature, aesthetics, ethics and cultural environment under the conditions of Soviet life. A book describing the western part of Latvia, *Kurzemīte* (1–2, 1970–1974) achieved immense popularity. Travel notes on the Altai, *Dzejnieka dienasgrāmata* (A Poet's Diary, 1965), on Karelia, *Pa putu ceļu* (On the Road of Foam, 1967), Tadzhikistan, *Perpendikulārā karote* (The Perpendicular Spoon, 1972, co-authored with the Ukrainian writer Vitaly Korotich and photographer Gunārs Janaitis) tell of the uniqueness of these lands, but also of the cultural and historic problems of Latvia. The book of essays *Tik un tā* (Anyway, 1985) addresses the problems of

rural farm management, but the book *Tūtepatās* (Here You Are, 1992) tells of the achievements of the group headed by Ziedonis that brought to light ancient trees in Latvia during the 1970s and 1980s. The book *Ne tas kādam jāzina* (No Reason to Know, 2005) is a collection of Ziedonis' stories, both thoughtful and witty, on little-known happenings during his travels outside Latvia. The experience of childhood is revealed in *Nenoteiktā bīja* (The Tentative Past, together with Nora Ikstena 2006).

Ziedonis' essays on literature and creative work are compiled in the collection, *Garainis kas veicina vārīšanos* (Steam that Promotes Boiling, 1976), and on Jānis Rainis in the book *Mūžības temperaments* (The Temperament of Eternity, 1991). His daily observations, poetic moments, and cultural reminiscences written like notes in diary form have been published in the book *No patikšanas uz patikšanu* (From Fondness to Fondness, 2003). Ziedonis has edited selections of Latvian folklore and written introductions for these. He has also written scripts for documentary films: *Gadu reportāža* (Reporting the Years, 1965 co-written with Hercs Franks), *Gājiens ar krokodilu* (A Walk with a Crocodile, 1995), and the film, *Pūt, vējiņi!* (Blow Wind, 1973 co-written with Gunārs Piesis), *Puika* (The Boy, 1977 co-written with Aivars Freimanis), as well as the libretto for an opera by Imants Kalniņš: *Spēlēju, dancoju* (I Played, I Danced, 1976). More than fifty composers have written music for Ziedonis' poems.

The collected works of Ziedonis were published in 12 volumes (1995–2002). | ANITA ROŽKALNE

### Translations

In Bulgarian: *Епифаниии* (Veliko Tarnovo, 2000, transl. by Zdravko Kisiov); ACL, ST, '100ShSL

In Czech: ASLP, LD; *Plav*, 2007, no 12 (transl. by Radegast Parolek and Vladimír Smetáček)

In English: *Thoughtfully I Read the Smoke* (Moscow 1980, transl. by Dorian Rottenberg), *Selected Poems and Prose* (Riga 1980, transl. by Ruth Speirs), *Flowers of Ice* (Toronto 1987, Riverdale-on-Hudson, NY; St. Paul, MN 1990, transl. by Barry Callaghan, preface by John Montague); ABKT, OVFT, 'WP

In Estonian: *Minu Kuramaa* (Tallinn 1977, transl. by Ita Saks), *Värvilised muinasjutud* (Tallinn 1978, transl. by Valli Helde), *Epifaaniad* (Tallinn 1979, transl. by Saks), *Karumõmmide muinasjutt* (Tallinn 1985, transl. by Helde); LULV, 'SPPA(3)

In French: *Contes des Couleurs* (Riga 2008, transl. by Hélène Challulau and Gita Grinberga); LLe; *Europe*, no 763/764, 1992, *LiLe*, 2005 (transl. by Challulau and Grinberga)

In German: *Farbige Märchen* (Wien 1979, transl. by Jakob Bernstein); LeLy, RW, SLL; *LeLi*, no 1, 2005 (transl. by Bernstein and Welta Ehlert)



In Hungarian: *Szines mesék* (Budapest 1979, transl. by E. Gombár); *MN*, 2004, no 1 (transl. by Márton Kalász)

In Icelandic: VD

In Lithuanian: *Skrąjūnas akmuo* (Vilnius 1983, transl. and introd. by Alfonsas Maldonis), *Meškiukų pasaka* (Vilnius 1985, transl. by Visvaldas Bronušas), *Vis tiek: Knyga apie Madliengą* (Vilnius 1989, transl. by Evaldas Matviekas), *Spalvotosios pasakos* (Vilnius 2006, transl. by Arvydas Valionis), *Ižymiausių karalienių gyvenimai* (Vilnius 2006, transl. by Valionis); *KorMD, ValKA; Metmenys*, no 14, 1967 (transl. by Zina Katiliškienė), *Aidai*, 1968, no 9 and 1977, no 3 (transl. by Henrikas Nagys), *Aidai*, 1988, no 3 (transl. by Aušra Liulevičienė), *Santara*, no 30, 1998 (transl. by Alvydas Butkus), *Metai*, 2004, no 5/6 (transl. by Valionis), *LirM*, 9.5.2008 (transl. by Valionis), *Šiaurės Atėnai*, 23.5.2008 (transl. by Laura Laurušaitė)

In Polish: *Kolorowe bajki* (Riga 1981, transl. by C. Szklennik)

In Russian: *Смола и янтарь* (Moscow 1965, transl. by I. Fon-yakova), *Дневник поэта* (Riga 1968, transl. by V. Nevsky), *Лабиринты* (Riga 1968), *Избранная лирика* (Moscow 1969), *У каждого колодца свое эхо. Путешествия* (Moscow 1972), *Мед течет в море* (Moscow 1975), *Курземите* (Riga 1976, 1987, Moscow 1982, transl. by V. Andreyev), *Эпифании* (Moscow 1977, Riga 1984), *Мой камень не спит* (Moscow 1978), *Разноцветные сказки* (Riga 1979, transl. by Ludmila Kopilova), *Дым я читаю вдумчиво...* (Moscow 1980), *Переметный камень* (Moscow 1981, foreword by V. Aleksandrova), *Медвежья сказка* (Riga 1982, transl. by Ludmila Kopilova), *Избранное: стих. Эпифании. Поэма* (Moscow 1983), *Все-таки* (Moscow 1986, transl. by Yuri Abizov), *Колос-двойчатка* (Riga 1986, transl. by Ludmila Azarova), *Вересковый край* (Moscow 1987, transl. by Yuri Koval), *Поэма о молоке* (Riga 1983, 1987, transl. by Ludmila Azarova), *Сказки* (Moscow 1987, transl. by Koval), *Обе двери открыты* (Moscow 1990, transl. by Azarova); *LLi*, 2005 (transl. by Koval and Yuri Levitansky)

In Swedish (all transl. by Juris Kronbergs): *Andra sidor: 30 epifanior* (Bromma 1978), *Utan svanar, utan snö* (Stockholm 1981), *Gränslinjer* (Stockholm 1986); *LeD, NROV*

In Ukrainian: ZLB

Multilingual: *Zvaigznes uz ceļiem = Stars in Our Path = Sterne auf Wegen = Звезды на дорогах* (Riga 2005, foreword by Inta Čakla)

## Criticism

Maija Burima, 'The 1960s and 1970s: Transformations in the Latvian literary compass', in: Eva Eglāja-Kristone and Benedikts Kalnačs (eds.), *Back to Baltic Memory: Lost and Found in Literature 1940–1968* (Riga 2008), pp 248–260; Kārlis Vērdiņš, 'Experiments with prose poems in the sixties: The 1968 boom', in: *Idib.*, pp 261–268; Kęstutis Nastopka, 'Latvīu poezija iš arčiau', in: *Šiuolaikinės poezijos problemos* (comp. by Viktorija Daujotytė, Vilnius 1977), pp 133–150; Idem, 'Akmens skraidinimas', *Pergalė*, 1984, no 8, pp 173–175; 'Priėjau prie Vieno' [an interview], *ŠA*, 17.5.1997; 'Esu lyg koks starteris' [an interview], *Santara*, no 30, 1998, pp 79–84; 'Moteris braunasi į vidų' [an interview], *LirM*, 24.11.2006.



**Zīverts, Mārtiņš** | LV | (\*5.1.1903 Mežmuiža, Zemgale, southern Latvia, †4.10.1990 Stockholm, Sweden) Playwright, one of the most distinguished modernisers of 20th-century Latvian drama.

Zīverts worked as a journalist and in-house playwright (1938–1940 Latvian National Theatre, 1940–1944 Daile Theatre in Riga). In 1944 he emigrated to Sweden and lived in Stockholm where he worked at odd jobs. He participated in the work of the Stockholm Latvian Theatre as director and actor, mostly in productions of his own plays.

His plays have been published since 1927. His first published work was *Hasana harēms* (Hassan's Harem, 1927), his first play performed was *Nafta* (*The Ore*, 1931). The works of Zīverts gained popularity in the mid 1930s when *Tīrelpurvs* (Moor Bog, 1936) and *Āksts* (*The Jester*, 1937) were performed. Notable plays were the melodrama *Cilvēks grib dzīvot* (*Man Wants to Live*, 1939), the dramas *Ķīnas vāze* (*The Chinese Vase*, 1940), *Nauda* (*Money*, 1943), the comedy *Minhauzena precības* (Münchhausen's Wedding, 1941), and the tragedy *Vara* (*Might*, 1944). During his exile period, Zīverts' plays were often concerned with specific period events and the experience of exile, as seen in *Kāds, kura nav* (*Someone who Isn't*, 1947), *Tvans* (*Carbon Monoxide*, 1949), *Cenzūra* (*Censure*, 1951), *Meli meklē meli* (*Lies Search for the Liar*, 1954), *Rakete* (*Rocket*, 1959), and *Kā zaglis naktī* (*A Thief at Night*, 1962). The events which took place in Latvia during the last months of World War II are portrayed in *Pēdējā laiva* (*The Last Boat*, 1956). Zīverts also wrote about historical topics in *Rakte* (1946), *Kaļostro Vilcē* (*Cagliostro in Vilce*, 1966), *Rīga dimd* (*Riga Resounds*, 1967).

In the 1930s and 1940s, Zīverts actively experimented with various means of expression in playwriting. The play *Might* is written according to the principles of a classical tragedy, stressing the conflict of characters and ideas; 18th-century comedy

is the form for Münchhausen's Wedding; the poetic elements of Shakespeare's plays are used in *The Jester*, which contains an episode from the English author's life.

A unique form of plays by Ziverts is the chamber play, where events are concentrated in time and space, within a small circle of people, mainly resolving ethical problems; the dialogue of the chamber plays is laconic and philosophically saturated. Ziverts first used the form of a chamber play for his drama *Tīrelpurvs* (Moor Bog). During his exile period, this form of play became dominant in his works. His artistic experiments in the late 1940s and in the 1950s are related to existentialism and partly absurd drama. His last works, *Teātris* (Theatre, 1988), which centres around the personality of Johann Wolfgang Goethe, and his unfinished play *Iphigenia*, are characterised by philosophical generalisations. | BENEDIKTS KALNAČS

### Translations

In English: *The Jester* (Sydney 1964, transl. by L. Felsberga-Bērziņa), *The Ore* (Sydney 1968, transl. by A. Straumanis); 'FN, SDP, 'SBP

In German: *Münchhausen heiratet* (1946, transl. by I. Dumpe), *Erz* (1964, transl. by C. Torp)

### Criticism

Juris Silenieks, 'The theater of Mārtiņš Ziverts: The interplay of freedom and confinement', *JBS*, vol 3, no 3/4, 1972, pp 213–217; Ilze Šķipsna, 'Power: A Tragedy by Mārtiņš Ziverts', *Lituanus*, vol 16, no 2, 1970, pp 5–12; Audrius V. Dundzila, 'King and Power', *Lituanus*, vol 36, no 1, 1990, pp 39–48; Benedikts Kalnačs, *Tradīcijas un novatorisms Mārtiņa Ziverta drāmas struktūrā* (Riga 1998).



## Appendix 1

### ABBREVIATIONS

ANTHOLOGIES: BALTIC, EASTERN EUROPEAN, EUROPEAN ETC. LITERATURE

- \*AKE = *Auf der Karte Europas ein Fleck: Gedichte der osteuropäischen Avantgarde, [1910–1930]*, ed. by Manfred Peter Hein (Zürich: Amman Verlag, 1991)
- \*AP = *Alpesi ballada: Mai szovjet kisregények*, transl. into Hungarian by Erzsébet Brodszky, László Hernádi, Judit Kristó, Márta B. Lányi and András Soproni, afterword by Ferenc Botka (Budapest: Európa Könyvkiadó, 1968)
- \*ApG = *Aprilové grotesky: Soubor povídek z literatury sovětských národů*, transl. into Czech by Olga and Radegast Parolek, foreword by Sergej Zalygin (Prague: Lidové nakladatelství, 1983)
- \*APR = *Antologia poezji radzieckiej: Wiersze stu narodów*, 2 vols, comp. and introd. by Józef Waczków (Warsaw: Państwowy Instytut Wydawniczy, 1979)
- \*AW = *Als die Wale fortzogen: Fünf Novellen aus fünf sowjetischen Nationalliteraturen*, comp. by Margit Bräuer, transl. into German by Hilde Angarowa, Irene Brewing, Elena Panzig, Wilhelm Plackmeyer and Ingeborg Schröder (Berlin; Weimar: Aufbau-Verlag, 1979)
- \*BAS = *Bridge Across the Sea: Seven Baltic Plays*, ed. by Alfreds Straumanis (Prospect Heights, IL: Waveland Press, 1983)
- \*BR = *Brālības rīti: Padomju tautu dzejas kopkrājums*, comp. by Viola Rugāja, transl. into Latvian from Estonian and Lithuanian by Laimonis Kamara, Daina Avotiņa, Jānis Sirmbārdis and Hermanis Marģers Majevskis (Riga: Liesma, 1982)
- \*BSS = *From Baltic Shores: Short Stories*, sel. and ed. by Christopher Moseley (Norwich: Norvik Press, 1994)
- \*BQ = *The Baltic Quintet: Poems from Estonia, Finland, Latvia, Lithuania and Sweden*, ed. by Edita Page, transl. into English with intros. from Estonian, Latvian and Lithuanian by Eric Dickens, Inara Cedrins and Edita Page (Hamilton, ON: Wolsak and Wynn Publishers Ltd, 2008)
- \*BZL = *Borussia: Ziemia i ludzie: Antologia literacka*, ed. by Kazimierz Brakoniecki and Winfried Lipscher, intros. by Klaus Bednarz, Andrzej Szczypiorski, Nikolaus Ehlert and Kazimiera Prunskienė (Olsztyn: Wspolnota Kulturowa Borussia, 1999)
- \*CEEP = *Contemporary East European Poetry*, ed. by Emery George; introd. to Estonian poetry by Ivar Ivask, Latvian: by Valters Nollendorfs, Lithuanian: by Jonas Zdanys; transl. into English by Elliot B. Anderson, Rivka Auginfeld, Ștefan Avădanei et al (Ann Arbor: Ardis, 1983; expended ed. New York: Oxford University Press, 1993)
- \*CO = *Csillagok órája: Válogatás a szovjetunió köztársaságainak költészetéből*, ed. by László Kardos, transl. into Hungarian by István Ágh, János Áray, Anna Bede et al. (Budapest: Európa, 1980)
- \*DLG = *Das letzte Gespräch: Fünf sowjetische Novellen*, transl. into German by Waltraud Ahrndt, Heinz Kübart and Kristiane Lichtenfeld (Berlin: Volk und Welt, 1985)
- \*DS = *Dialogue at Sea: Stories by Writers of the Soviet Baltic Republics*, comp. by Georgi Gerasimov and Bella Zalesskaya, transl. into English by Fainna Glagoleva and Vladimir Talmy, foreword by Justas Paleckis (Moscow: Progress, 1969)
- \*DSEE = *Description of a Struggle: The Vintage/Picador Book of Contemporary Eastern European Writing*, ed. by Michael March, introd. by Ivan Klima (New York: Vintage Books / London: Picador, 1994)
- \*ERL<sub>2</sub> = *Erlesenes 2: Novellen*, afterword by Leonhardt Kossuth (Berlin: Volk und Welt, 1975)
- \*ERL<sub>5</sub> = *Erlesenes 5, Erzählungen: Neue Namen aus zehn Sowjetrepubliken* (Berlin: Volk und Welt, 1982)
- \*ERL<sub>6</sub> = *Erlesenes 6: Novellen aus Estland, Lettland, Litauen*, ed. by Marijke Lanius (Berlin: Volk und Welt, 1983)
- \*<sub>50</sub>SP = *Fifty Soviet Poets*, comp. by Vladimir Ognev and Dorian Rottenberg (Moscow: Progress, 1969, 1974)
- \*FL = *A Fine Line: New Poetry from Eastern and Central Europe*, ed. by ed. Jean Boase-Beier, Alexandra Büchler and Fiona Sampson, preface by Václav Havel (Lancs: Arc Publications, 2004)

In the lists of translations these abbreviations are marked \*

- \*FN = *Fire and Night: Five Baltic Plays*, ed. by Alfreds Staumanis (Prospect Heights, Ill.: Waveland Press, 1986)
- \*GNEN = *Грехът на една нощ: Разкази за прибалтийското съветско село*, comp. by Georgi Valchev and Ivan Troyanski, transl. into Bulgarian by Troyanski, Liliya Ilieva, Liliya Velichkova and Dora Yaneva-Medrikarova (Sofia: Balgarskiya zemledelski naroden sayuz, 1984)
- \*GS = *The Golden Steed: Seven Baltic Plays*, ed. and foreword by Alfreds Straumanis, introd. by Elena Bradūnas, Felix J. Oinas, Andre Šedriks, Vaira Vīķis-Freibergs and Egle Victoria Žygas, transl. into English by Cezarija Abartis, Astrida Barbina-Stahnke, Eglė Juodvalkis, Hilja Kukk, Merike Lepasaar, Ilze Raudsepa and Kristina Sabalis (Prospect Heights, Illinois: Waveland Press, 1979)
- \*GW = *The Glade With Life-Giving Water. Stories From the Soviet Baltic Republics*, comp. by Vera Ruber, Laima Vinonen and Bella Zalesskaya, transl. into English by Raissa Bobrova, David Foreman, Fainna Glagoleva, Dudley Hegen, Eve Manning, Angus Roxburgh, Vladimir Talmi and Tamara Zalite (Moscow: Progress, 1981)
- \*100ShSL = *100 шедевори на съвската лирика*, ed. by Nikolay Antonov, transl. into Bulgarian from Estonian, Latvian and Lithuanian by Ilya Baldzhiev, Nino Nikolov, Vlaso Vlasov and Ivan Troyanski (Sofia: Narodna kultura, 1977)
- \*KIVS = *Kiirus vaikus sees: Luulet üheteistkümmelt maalt: Tekste neljandalt ja viiendalt Põhjamaade luulefestivalilt Tallinnas 2004. ja 2005. aasta kevadel*, comp. by Eha Vain, ed. by Rein Pöder, foreword by Kalli Klement, transl. into Estonian by Ülev Aaloe, Kai-Mai Aja, Arvo Alas, Turid Farbregd, Maima Grinberga, Jaan Kaplinski, Kalli Klement, Maarja Laur, Mihkel Loodus, Elvi Lumet, Katrin Maiste, Juta-Tiia Mägi, Eeva Park, Rein Pöder, Øyvind Rangøy, Mati Sirkel and Eha Vain (Tallinn: Eesti Raamat, 2006)
- \*TPS = *Teisele poole sinist: Luulet kümmelt maalt: Tekste kolmandalt Põhjamaade luulefestivalilt Tallinnas 2003. aasta kevadel*, comp. by Eha Vain and Eeva Park, transl. into Estonian by Ülev Aaloe, Kai-Mai Aja, Arvo Alas, Maima Grinberga, Jan Kaus, Kalli Klement, Elvi Lumet, Eeva Park, Eva-Louisa Radha'a, Mati Sirkel, Jonas Öhman and Eha Vain (Tallinn: Eesti Raamat, 2004)
- \*LRZ = *Лику родной земли: Произведения российских, немецких, польских и литовских авторов*, ed. by Kazimierz Brakoniecki, Oleg Glushkin and Winfried Lipscher, introd. by Klaus Bednarz, Andrzej Szczypiorski, Nikolaus Ehler and Kazimiera Prunskienė (Kaliningrad: Regionalnoe obshchestvennoe obyedineniye pisateley Kaliningradskoy oblasti, 1999)
- \*MD = *May Day: Young Literature From Ten New Member States of the European Union*, transl. by Tiina Randviir, Milda De Voe et al. (Luxembourg: Office for Official Publications of the European Communities, 2005)
- \*MHG = *Meiner Heimat Gesicht: Ostpreussen im Spiegel der Literatur*, ed. by Winfried Lipscher and Kazimierz Brakoniecki, introd. by Klaus Bednarz, Andrzej Szczypiorski, Nikolaus Ehler and Kazimiera Prunskienė (München: Herbig, 1996)
- \*MPOp = *Молодые поэты Прибалтики*, comp. by Natalia Sidorina, foreword by Vjatšeslav Kuprijanov, transl. into Russian by M. Andreyev, T. Bek, B. Bobylev et al. (Moscow: Molodaya Gvardiya, 1979)
- \*MPpP = *Молодая проза Прибалтики*, comp. by E. Seslavina, transl. into Russian by Violetta Bechtereva, Andrey Levkin, Nataliya Vorobyova et al. (Moscow: Izvestiya, 1989)
- \*NEP = *New European Poets*, ed. by Wayne Miller and Kevin Prufer, transl. into English from Lithuanian by Kerry Shawn Keys, Eugenijus Ališanka, Laima Sruoginis, Vyt Bakaitis and Jonas Zdanyš (Minnesota: Graywolf Press, 2008)
- \*NK20 = *Die Nacht des Kosmonauten: 20 Erzählungen aus 13 Sowjetrepubliken*, comp. by Karlheinz Kasper, transl. into German by Wilhelm Plackmeyer, Hannelore Menke, Charlotte Kossuth, Margit Bräuer, Ilse Tschörtner and Irene Brewing (Berlin; Weimar: Aufbau-Verlag, 1977)
- \*NSL = *Nádherné stromy lásky: Z milostné poezie baltických básníků*, comp. and introd. by Radegast Parolek, transl. into Czech by Vojtěch Jestřáb, Vladimír Macura, Jana Moravcová and Parolek (Prague: Lidové nakladatelství, 1988)
- \*OSVS = *Och om det skall vara sanning: Ett urval dikter av estniska och lettiska lyriker i Sverige*, transl. into Swedish by Pavils Johansons, Juris Kronbergs, Ilmar Laaban and Ivar Grünthal (Stockholm: Baltiska Institutet, 1975)
- \*Pd'E = *Poeti d'Europa*, ed. by Laura Novati, transl. from Estonian, Latvian and Lithuanian by Pietro U. Dini (Milano: Libri Scheiwiller, 2004)
- \*PEX = *The Pen in Exile: A second anthology*, ed. by Paul Tabori, foreword by C.W. Wedgwood, transl. into English by Matthews and L. Berzins (London: International P.E.N. Club Centre for Writers in Exile, 1956)
- \*PLE(11b and 12) = *Patrimoine littéraire européen*, ed. by Jean-Claude Polet, vol 11(b): *Renaissances nationales et conscience universelle (1832-1885): Romantismes triomphants*, and vol 12: *Mondialisation de l'Europe (1885-1922)* (Bruxelles: Éditions De Boeck Université, 1999 and 2000)
- \*PTD = *Padomju tautu dzejas izlase*, comp. by Uldis Auseklis, Ina Uha and Ērika Zimule, transl. into Latvian from Estonian and Lithuanian by Laimonis Kamara, Daina Avotiņa, Māris Čaklais, Imants Ziedonis et al. (Riga: Zvaigzne, 1981)
- \*RCO = *Realismi a cupole d'oro: Antologia della poesia contemporanea dell'URSS*, vol 2: *I poeti delle Repubbliche baltiche: Estonia, Lettonia e Lituania*, ed. by Mario Grosso, Eduardas Mieželaitis, Jānis Peters and Paul-Eerik Rummo (Catania: Prova d'Autore, 1988)
- \*LU = *Letteratura universale: Antologia di testi*, ed. by Giacomo Prampolini, vol 3 (Torino: UTET, 1974)
- \*RSD = *Racconti senza dogana: Giovani scrittori per la nuova Europa*, ed. by Lucio Lami, transl. into Italian by Antonella Olivetto, Sonia Fontana et al. (Roma: Gremese Editore, 2003)
- \*SB = *Schrijvers in ballingschap*, comp. and foreword by Anny Schuitema (Amsterdam: Heijnis, 1963)
- \*SBP = *Confrontations with Tyranny: Six Baltic Plays with Introductory Essays*, ed. by Alfreds Straumanis, introd. by Juris Silenieks, Rimvydas Šilbajoris and Mardi Valgemäe, transl. into English by George



- Kurman, Andres Männik, Andre Sedriks, Kristina Skëma-Snyder, Alfreds Straumanis and Mardi Valgemäe (Prospect Heights, Illinois: Waveland Heights, 1977)
- \*SEVK = *Szorongás és végség között: Költők új Európája*, ed. by Dante Marianacci and Barna Imre, transl. into Hungarian by Barna Imre, Bruno Berni et al. (Budapest: Fondazione Salvatore Quasimodo – Istituto Italiano di Cultura di Budapest, 2005)
- \*ShB = *Shifting Borders: East European Poetries of the Eighties*, comp. and ed. by Walter Cummings; Estonian issue comp. and introd. by Doris Kareva, Latvian: by Juris Silenieks, Lithuanian: by Rimvydas Šilbajoris (Rutherford: Fairleigh Dickinson University Press, 1993)
- \*SL = *Sarmatische Landschaften: Nachrichten aus Litauen, Belarus, der Ukraine, Polen und Deutschland*, ed. by Martin Pollack, transl. from Lithuanian into German by Claudia Sinnig (Frankfurt am Main: Fischer, 2005)
- \*SPPA(1 and 3) = *Selle punase päikese all*, [vol 1]: *Lugemispalu vennasrahvaste proosast*; [vol 3]: *Lugemispalu hõukogude rahvaste kirjandusest*, ed. by Andreas Jaaksoo, transl. into Estonian from Latvian and Lithuanian by Ain Kaapel, Valli Helde, Ita Saks, Mihkel Loodus, Tiit Jõgi et al. (Tallinn: Eesti Raamat, 1972 and 1983)
- \*TAF = *Tra ansia e finitudine: La nuova Europa dei poeti*, ed. by Dante Marianacci and Imre Barna, transl. into Italian by Barna, Bruno Berni et al. (Budapest: Fondazione Salvatore Quasimodo; Istituto italiano di cultura di Budapest, 2005)
- \*TLV = *Tuhat laulujen vuotta: Valikoima länsimaista lyriikkaa*, ed. and transl. into Finnish by Aale Tynni (Porvoo: Werner Söderström Osakeyhtiö, 1957, 1974)
- \*TM = *The Tender Muse: Collection of Verse*, comp. and foreword by Rimma Kazakova, transl. into English by Walter May (Moscow: Progress Publishers, 1976)
- \*TP = *Taste of Paper: Young Baltic-Balkan writers*, ed. by Tomas S. Butkus, Olli Heikonen, Pablo Henrik Llamias and Lena O. Pasternak (Visby: Baltic Center for Writers & Translators, 2002; Visby Text Book no 3)

- \*TTS = *The Third Shore: Women's Fiction from East Central Europe*, ed. by Agata Schwartz and Luise von Flotow (Evanston, Ill.: Northwestern University Press, 2006)
- \*WP = *World Poetry: An Anthology of Verse from Antiquity to Our Time*, ed. by Katherine Washburn and Jon S. Major; Clifton Fadiman, general ed.; transl. into English from Estonian, Latvian and Lithuanian by Sam Hamill, Rina Tamm, Barry Callaghan and Vyt Bakaitis (New York; London: W. W. Norton & Company, 1998)

## Anthologies: ESTONIAN LITERATURE

- ACE = *Anthologie des conteurs estoniens*, transl. into French by Robert Birk, M. Navi-Bovet and B. Vildé, foreword by Ants Oras (Paris: Éditions du Sagittaire, 1937)
- ADK = *Almanach estnischer Dichtung und Kunst*, comp. by Johannes Semper, transl. into German by Arthur Behrsing and Walter Maydell (Tartu: Pallas-Verlag, 1927)
- AED = *Acht estnische Dichter*, comp., transl. into German and foreword by Ants Oras (Stockholm: Verlag Vaba Eesti, 1964)
- AEK = *Az észt irodalom kistükre*, comp. by Jaan Kross; transl. into Hungarian by Aladár Bán, Gábor Bereczki, Győző Fehérvári, Béla Kálmán, Géza Képes, Elemér Virányi and Gábor Zaicz (Budapest: Európa könyvkiadó, 1969)
- AEP = *Антология эстонской поэзии*, comp. and ed. by Vsevolod Azarov and Elviira Mikhailova; foreword by Ain Kaapel, transl. into Russian by Vsevolod Azarov, Boris Balyasny, M. Borisova, L. Danilova, Aleksandr Davydov, O. Dmitryev, V. Fadin, A. Golemb, Y. Gordyenko, Veera Inber, Valeri Kalabugin, B. Kezhun, E. Khramov, G. Kirillov, A. Korolev, M. Korol, Marju Lauristin, Aleksandr Levin, V. Lvov, Z. Mirkina, Junna Morits, M. Novozhilov, S. Olender, Y. Pecherskaya, Elisabeth Rein, Vsevolod Rozhdestvensky, Valentin Rushkis, Y. Salkovaya, David Samoylov, Svetlan Semenenko, A. Semenov, Igor Severyanin, G. Shengel, B. Shteyn, B. Slutsky, Aleksey Sokolov, S. Spasky, L. Stekolnikov, Maia Tamm, Marina Tervonen, Leon Toom, Boris Tuch, R. Vinonen, Nora Yavorskaya, Yevgeny Yevtushenko, M. Zamakhovskaya,

- P. Zheleznov, A. Zorin (Tallinn: KPD Kirjastus, 1999)
- AEPA = *Антология эстонской поэзии, 1637–1987*, comp. by Elvira Mikhailova and Linda Ruud, foreword by Ain Kaapel, transl. by Anna Akhmatova, K. Arseneva, Vsevolod Azarov, Boris Balyasny, M. Borisova, Aleksandr Davydov, O. Dmitryev, V. Fadin, A. Golemb, Y. Gorbyenko, L. Grebenshchikov, Veera Inber, B. Kezhun, E. Khramov, G. Kirillov, A. Korolev, L. Korolkova, M. Korol, V. Kupryanov, Aleksandr Levin, Z. Mirkina, Junna Morits, M. Novozhilov, S. Olender, L. Ozerov, Y. Pecherskaya, Elisabeth Rein, Vsevolod Rozhdestvensky, Valentin Rushkis, David Samoylov, Svetlan Semenenko, A. Semenov, Igor Severyanin, G. Shengel, V. Shirokov, B. Shteyn, A. Shteynberg, B. Slutsky, Aleksei Sokolov, S. Spasky, E. Tamm, Marina Tervonen, Leon Toom, Boris Tuch, G. Usova, R. Vinonen, Nora Yavorskaya, Yevgeny Yevtushenko, M. Zamakhovskaya, P. Zheleznov, P. Zhur, A. Zorin (Tallinn: Eesti Raamat, 1990)
- AEsP = *Антология Эстонской поэзии в двух томах*, comp. by Endel Nirk and Paul Rummo, transl. into Russian by Anna Akhmatova, A. Andreyev, Pavel Antokolsky, K. Arseneva, Irina Avramenko, Vsevolod Azarov, S. Botvinnik, V. Davidenkova, L. Dligatch, L. Druskin, Efim Etkind, A. Gatov, A. Globa, I. Grigoryev, A. Golemb, L. Khaustov, Nora Yarovskaya, Dmitri Kedrin, B. Kezhun, S. Mar, S. Obradovitch, L. Penkovsky, Y. Polonskaya, V. Potapova, I. Rink, Vsevolod Rozhdestvensky, Valentin Rushkis, S. Spasky, L. Stekolnikov, Aleksei Sokolov, G. Semenov, Mikhail Svetlov, V. Shefner, G. Shengel, O. Shestinsky, V. Shchepotev, Yuri Shumakov, B. Timofeyev, B. Tomashevsky, Leon Toom, A. Chivilikhin, Y. Vechtomova, M. Zamakhovskaya, V. Zavodchikov, V. Zvyagnitsev, P. Zheleznov, P. Zhur (Moscow; Leningrad 1959)
- AKR = *Ajattelen koko ajan rahaa: Kivikooa virolaista nykyrunoutta*, ed. by Jan Kaus and Harri Rinne (Helsinki: Johnny Kniga, 2006)
- AMEP = *Anthology of Modern Estonian Poetry*, comp. and transl. into English by William Kleesman Matthews (Gainesville: University of Florida Press, 1953)

- ASZ = *A szélörölő: Ész elbeszélők*, comp. by Győző Fehérvári, transl. into Hungarian by János Árvay (Budapest: Európa, 1981)
- BKP = *Kookonist kooruv liblikas, I-II: Lühiproosat sajanidilõpu Eestist = Bábjaól kikelõ pillangó, I-II: Minták a századvégi Ész rövidprózából*, comp. and foreword by Mai Kiisk-Bereczki, transl. into Hungarian by Gábor Bereczki, Mónika Segesdi, Urmas Berecki, Edina Csüllög, Borbála Bárány, Bálint Kárpáthe gyi and Krisztina Lengyel Tóth (Szombathely: Berzsenyi Daniel Főiskola, 2002)
- BM = *A bálvány: Mai ész kisregények*, transl. into Hungarian by Gábor Bereczki (Budapest: Európa, 1973)
- CK = *Cilvēki krasta: Igaunu dzejas izlase*, comp., transl. into Latvian and foreword by Laimonis Kamara (Riga: Liesma, 1970)
- DGB = *Der gütige Beschützer der Schiffersleut: Estnische Kurzprosa aus vier Jahrzehnten*, comp. by August Eelmäe, transl. into German by Helga Viira, Haide Roodvee and Gisela Teeäär (Tallinn: Periodika, 1984)
- DLS = *Der letzte Strandräuber: Estnische Erzählungen aus sieben Jahrzehnten*, comp. by Alexander Baer, Welta Ehlerlert and Nikolai Sillat, afterword by Endel Mallene, transl. into German by Alexander Baer, Siegfried Behrsing, Hella Issupova, Aldo Roomere, Viktor Sepp and Helga Viira (Berlin: Volk und Welt, 1975)
- Dr = *Draugystė: Estijos TSR autorių kūrybos rinkinys meno saviveiklai*, comp. by Elja Priimägi, transl. into Lithuanian by E. Astramskas and K. Poškaitis (Vilnius: Lietuvos TSR kultūros ministerija, 1963)
- EA = *Estonian Anthology: Intimate Stories of Life, Love, Labor and War of the Estonian People*, comp. and transl. into English by Andres Pranspill, ed. by Milton Millhauser (Milford, Connecticut: A. Pranspill, 1956)
- EAI = *Estona antologio*, vol 1, transl. into Esperanto by Helmi Dresden, Hilda Dresden, Nikolai Karotam, E. Lübek, Agnes Niit, H. Sakaria, A.R. Saul, J. Temmer, J. Törn and August Vellner, foreword by Nigol Andresen and Ants Oras (Tallinn: Esperanto-asocio de Estonio, 1932)
- EB = *Estland berättar: Noveller*, comp. and ed. by Valev Uibopuu, Ants Oras and Edgar Saks, transl. into Swedish by Menda Janson, Greta Milk-Barrot and Elisabeth Rein, foreword by Ants Oras (Stockholm: Vällis-Eesti, 1946)
- EB2 = *Estland berättar: Hur man dödar minnet: Fjorton noveller*, comp. by Maaja Talgre and Anu Saluäär, transl. into Swedish by Jaak Akker, ed. by Kalli Klement (Stockholm: Tranan, 2007)
- EG = *Estnische Gedichte*, transl. into German by Wilhelm Nerling (Dorpat 1925)
- EH = *Harangok halk kondulása, I-II: Huszadi századi ész lira. Kellade hellus, I-II: Minoritates mundi: Literatura, 1419-6360*, comp., foreword and afterword by Mai Kiisk-Bereczki, transl. into Hungarian by István Ágh, István Bella, Gábor Bereczki, Urmas Bereczki, Imre Csanádi, Márta Csire, Edina Csüllög, Sándor Földvári, Endre Gombár, Gyula Illyés, Tamás Janurik, Béla Jávorszky, Sándor Kányádi, Orsolya Karafiáth, Bálint Kárpáthe gyi, Géza Képes, Gyula Kérés, Kata Kubinyi, Júlia H. Laborc, Zoltán Majtényi, Gabriella Nagy, Péter Polgár, Péter Pomozi, János Pusztay, Zsuzsa Rab, Mónika Segesdi, Valéria Simon, Ildikó Sirató, Borbála Szabó, Melinda Szabó and János Zilahy (Szombathely: Berzsenyi Daniel Tanarke pző Főiskola, 2000)
- EK = *Észet költők: Huszadi századi ész lira*, ed. by Gábor Bereczki, Mai Kiisk-Bereczkiné and Győző Fehérvári, transl. into Hungarian by István Ágh, Imre Csanádi, Gyula Illyés, Géza Képes, István Kormos, Dezső Kosztolányi, Zoltán Majtényi, Ágnes Németh, Zsuzsa Rab, Dezső Tandori and István Tótfalusi (Budapest: Európa Könyvkiadó, 1975)
- EL = *Estisk lyrikk efter 1945: Snelys snemørke*, transl. into Norwegian by Odd Abrahamsen and Ivo Ilste (Oslo: Dreyer, 1989)
- ELN = *Eestiläinen novella*, ed. by Heino Puhvel, transl. into Finnish by Aino Kaasinen, Elina and Martti Rauhala, Raili Kilpi-Hynynen, Eva Lille, Anja Salokannel and Juhani Salokannel (Tallinn: Periodika, 1979)
- ELY = *Estnische Lyrik*, transl. into German by Tatjana Ellinor Heine (Brackenheim: Georg Kohl GmbH + Co, 1981)
- EMP = *Эстонская молодая проза*, comp. by Rein Saluri and Endel Mallene, foreword by Endel Mallene; transl. into Russian by Vitali Belobrovstev, Loreida Bozhits, Elkont Libman, Elviira Mikhailova, Gennady Muravin, Vera Ruber, Olga Samma, Svetlan Semenenko, Aleksei Sokolov, Boris Shtein, Tatyana Tenne, Aina Toots, Yelena Pozdnyakova, Tatyana Verkhovostinskaya, Nora Yavorskaya (Tallinn: Eesti Raamat, 1978)
- EN = *Эстонская новелла XIX-XX веков*, comp. by Nora Yavorskaya and Romuald Minna, foreword by Sergey Isakov, transl. into Russian by K. Aysenshtadt, L. Bozhich, Maria Kulishova, Romuald Minna, Gennady Muravin, Olga Nael, K. Pedaja, V. Postnova, Vera Ruber, Aleksey Sokolov, Arnold Tamm, Nelly Toiger, Aleksandr Tomberg, Leon Toom, Liidia Toom and Nora Yavorskaya (Leningrad: Khudozhestvennaya literature, 1975)
- ENO = *Эстонские новеллы*, comp. by Nikolai Kool, foreword by Liidia Toom, transl. into Russian by Lev Toom, Liidia Toom and Nikolai Kool (Moscow: Sovetsky pisatel, 1948)
- EP = *Эстонские повести*, transl. into Russian by Arnold Tamm, Otto Samma, Eleonora Yavorskaya, Nelli Abashina and Aleksandr Tomberg (Moscow: Izvestiya, 1983)
- EPI = *Estonian Poetry*, vol I, ed. by Karl Eerme, transl. into English by Edward Howard Harris, foreword by August Johannes Torma (London: Estonian National Fond in Great Britain, 1950)
- EP19 = *Эстонские поэты XIX века*, comp. and foreword by Paul Rummo, transl. into Russian by S. Artamonov, Vsevolod Azarov, S. Botvinnik, A. Chivilikhin, Ariane Efron, M. Karelina, V. Kazin, B. Keshun, I. Kholin, A. Kochetkov, V. Kornilov, N. Korzhavin, S. Kunyayev, P. Kustov, D. Levonevsky, V. Lvov, D. Nagayev, N. Pavlovich, M. Petrova, Vsevolod Rozhdestvensky, Valentin Rushkis, David Samoylov, G. Sappir, Igor Severyanin, Z. Shishovaya, Y. Shumakov, B. Slutsky, V. Sokolov, L. Stekolnikov, M. Svetlov, A. Svirin, B. Timofeyev, B. Tomashevsky, Leon Toom, Vladimir Ustinov, Y. Valich, S. Yevseyeva, K. Vysokovsky, V. Zabodchikov, M. Zamakhovskaya and P. Zheleznov (Leningrad: Sovetsky Pisatel, 1961)
- ER = *Eestin runotar: Virolaisen lyriikan antologia*, ed. by Elsa Haavio, transl. into Finnish by Otto Manninen,



- Saima Harmaja, Yrjö Jylhä, Aino Kallas, Matti Kuusi, P. Mustapää, Aale Tynni, Elina Vaara and Lauri Viljanen, foreword by Elsa Haavio (Porvoo: Helsinki: Werner Söderström Osakeyhtio, 1940)
- ERK = *Естонски разкази*, comp. by Georgi Vlchev, foreword by Endel Mallene, transl. into Bulgarian by Lilyana Gerova, Mariya Khadzhieva, Liliya Ilieva, Violeta Mancheva, Aleksandr Mechkov, Kuzman Savov, Donka Stankova, Liliya Velichkova, Georgi Vlchev and Dora Yaneva (Sofia: Narodna Kultura, 1978)
- ESIP = *Эстонские исторические повести*, ed. by Leon Toom, transl. into Russian by Liidia Toom and R. Trass, afterword by Lembit Remmelgas (Moscow: Izvestiya, 1961)
- ESK = *Estoniska noveller*, comp. by Heino Puhvel, transl. into Swedish by Ivo Iliste (Tallinn: Periododika, 1981)
- ESN = *Эстонская советская новелла*, comp. by Heino Puhvel, ed. by Villem Gross, transl. into Russian by Maria Kulishova, Salme Mello, Romuald Minna, Gennadi Muravin, Olga Nael, Arnold Tamm, Tatyana Teppe, Yelena Tobias-Malyshevskaya, Leon Toom, Liidia Toom, Liidia Tugolesovaya, Anna Tulik, Olga Samma and Nora Yavorskaya (Tallinn: Eesti Raamat, 1977)
- ESNO = *Estonische Novellen*, comp. by Endel Sögel, transl. into German by Aivo Kaidja, Viktor Sepp and Helgi Viira (Tallinn: Periododika, 1979)
- ESSI = *Estonian Short Stories*, comp. and foreword by Heino Puhvel, transl. into English by Ilmar Anvelt, Aino Jögi, Amanda Kriit, Oleg Mutt, Melania Rauk and Maila Saar (Tallinn: Periododika, 1981)
- ESS = *Estonian Short Stories: Writings from an Unbound Europe*, ed. by Kajar Pruul and Darlene Reddaway, transl. into English by Ritva Poom, foreword by Tiit Hennoste, Kajar Pruul and Darlene Reddaway (Evanston: Northwestern University Press, 1996)
- ESP = *Estonia sovetu poezio*, comp. and transl. into Esperanto by Hilda Dresen, afterword by Jaan Toomla (Tallinn: Eesti Raamat, 1977)
- FK = *Die Freiheit der Kartoffelkeime: Poesie aus Estland*, ed. by Gregor Laschen, afterword by Mati Sirkel, transl. into German by Marcel Beyer, Friedrich Christian Delius, Katja Lange-Müller, Gregor Laschen, Johann P. Tammen and Ralf Thénior (Bremerhaven: Edition die Horen, 1999)
- GAE = *Gimtinės alyvos: Estų rašytojų apsakymai*, comp. and transl. in Lithuanian by Danutė Sirijos Giraitė (Vilnius: Vyturys, 1990)
- GNP = *Грехът на една нощ: Разкази за прибалт*, comp. by Georgi Vlchev and Ivan Troyanski, transl. into Bulgarian by Liliya Velichkova and Dora Yaneva-Mednikarova (Sofia: БЗНС, 1984)
- GRE = *Гвоздь в шине: Рассказы эстонских писателей в переводах Алексея Соколова* (Tallinn: Eesti Raamat, 1981)
- HIS = *Hopp i säng! Godnattsagor av Estniska papper*, comp. by Tiina Siimets, transl. into Swedish by Jaan Seim (Tallinn: NyNorden, 2007)
- HK = *Хранители ключей: Рассказы эстонских писателей*, comp. by Lembit Remmelgas, transl. into Russian by Ivan Kononov, N. Kool, Maria Kulishova, Gennady Muravin, O. Nael, A. Sokolov, Leon Toom, Liidia Toom and E. Yavorskaya (Moscow: Sovetsky pisatel, 1967)
- IN = *Igaunu noveles*, transl. into Latvian by Leo Švarcs, foreword by Ants Oras (Riga: Ziemeļka Domas, 1939)
- IV = *Ihmisen varjo ynnä muita Virolaisia novelleja*, ed. by Elsa Enäjärvi-Haavio (Porvoo: Söderström, 1924)
- KC = *Костер савонаролы и еще 7 новейших эстонских песен*, transl. into Russian by Boris Tuch (Tallinn: Aleksandra, 2006)
- KD = *Kochanka diabla: Opowiadania estońskie*, transl. into Polish by Aarne Puu, afterword by Florian Nieuważny (Warsaw: Czytelnik, 1984)
- KEL = *Kuus eesti luuletajad Ants Orase tõlkes = Six Estonian Poets in Translations of Ants Oras*, comp. by Anne Lange (Tallinn: Tänapäev 2002)
- KMN = *Kutsut minua nimeltä: Uskonnollista runoutta 1900-luvun Euroopassa*, comp. and transl. into Finnish by Anna-Maija Raittila (Helsinki: Kivipaja, 1981)
- KVR = *Kivikuu: Virolaista runoutta: Eesti luulet*, ed. and foreword by Anu Laitila, transl. into Finnish by Laitila, Heli Laaksonen, Hannu Oittinen and Mart Velsker (Helsinki: Lasipalatsi, 2002)
- LH = *Les hirondelle: Anthologie de nouvelles estoniennes contemporaines*, comp. and foreword by Antoine Chalvin, transl. into French by Yves Avril, Hélène Challulau, Antoine Chalvin, Fanny Marchal, Jean-Pierre Minaudier, Jean-Luc Moreau and Jean Pascal Ollivry (Caen Cedex: Presses universitaires de Caen, 2002)
- LNN = *Das Leben ist noch neu: Zehn estnische Autoren: Eine Anthologie*, ed. by Klaus E.R. Lindemann, transl. into German and foreword by Gisbert Jänicke (Karlsruhe: Edition Junge Poesie, 1992)
- LV = *Лотос, волшебный цветок: Произведения эстонских писателей в переводах Марии Кулишовой* (Tallinn: Eesti Raamat, 1978)
- LW = *The Love That Was: Stories of Estonian Writers*, comp. by Elvina Moroz, transl. into English by Angus Roxburgh, Holly Smith, Jack Robinson, Robert Daglish, Dudley Hagen and Raissa Bobrova (Moscow: Progress Publishers, 1982)
- MEE = *Előérzet: Mai ész elbeszélők*, comp. and transl. into Hungarian by Gábor Bereczki (Debrecen: Európa Könyvkiadó, 1969)
- MER = *Талінське небо: Антологія молодієї естонської поезії*, transl. into Ukrainian by Petro Perebiynis, Oleksandr Zavgorodniy et al. (Kyiv: Molod, 1975)
- ML = *Kallas, Aino, Meretakaisia lauluja: Valikoima runokäännöksiä ja katsaus virolaisen laulurunouteen* [transl. into Finnish] (Helsinki: Otava, 1911)
- NE = *Nowele estońskie*, transl. into Polish by Irena Halber (Warszawa: Państwowy Instytut Wydawniczy, 1950)
- NEK = *Das Schauspiel: Neuere estnische Kurzprosa*, comp. by Endel Mallene, transl. into German by Haide Roodvee, Viktor Sepp and Helga Viira, foreword by Endel Mallene (Tallinn: Periododika, 1983)
- NEN = *Новая эстонская новелла: 1990-е годы*, comp. by Piret Viies, afterword by Kajar Pruul, transl. into Russian by Nelli Abashina, Natali Kalas, E. Kallonen, Elvira Mikhailova, Yelena Pozdyakova, Svetlan Semenenko, Tatyana Teppe and Marina Tervonen (Tallinn: Aleksandra, 1999)

- NR = 20 *nykyvirolaista runoilijaa*, ed. by Raili Kilpi-Hynynen and Arvo Turtiainen, transl. into Finnish by Elvi Sinervo, Juha Mannerkorpi et al., foreword by Raili Kilpi-Hynynen (Helsinki: Tammi, 1969)
- OM = *Osud motyla: Antologia mladej estonskej poezie*, comp. by Vladimír Macura (Bratislava 1984)
- OWH = *On the Way Home: An Anthology of Contemporary Estonian Poetry*, ed. and transl. into English by Harvey L. Hix and Jüri Talvet, foreword by Hix and Mohit K. Ray (New Delhi: Sarup&Sons, 2006)
- PE = *Poeti Estoni*, ed. and transl. into Italian by Margherita Guidacci and Vello Salo, foreword by Karl Ristikivi and Vello Salo (Roma: Edizioni Abete, 1973, 1975)
- PEN = *Pihlaja: Kahdeksan eestiläistä naisrunoilijaa*, comp. and transl. into Finnish by Aino Kaasinen (Lappenranta: Painoverho Ky, 1983)
- PEst = *Поэты Эстонии*, comp. by Nigel Andresen and Sergey Isakov, foreword by Sergey Isakov, transl. into Russian by J. Aykhenvald, P. Antokolskiy, S. Artamonov et al. (Leningrad 1974)
- PM = *Pavasari meklējot: Igaunu novelēs*, comp. by Džuljeta Plakidis, transl. into Latvian by Plakidis, Jānis Žīgurs and Anna Žigare, foreword by Nigel Andresen (Riga: Liesma, 1974)
- PMI = *Povedz mi, more: Antológia estónskych poviedok*, comp. and afterword by Endel Mallene, transl. into Slovak by Viera Hegerová (Bratislava: Slovensky Spisovateľ, 1960, 1988)
- PN = *Pieśń o niechybnym spotkaniu ze szczęściem*, comp. by Aarne Puu, afterword by Florian Nieuważny, transl. into Polish by Jerzy Litwiniuk and Aarne Puu (Warsaw: Czytelnik, 1988)
- PP = *Pret pavasari: Izmeklēti igauņu stāsti*, comp. and transl. into Latvian by Adele Soll (Riga: Ernesta Kreišmaņa Izdevniecība, 1943)
- PSS = *The Play: Short Stories by Young Estonian Authors*, comp. by Endel Mallene, ed. by Holly Smith, foreword by Endel Mallene, transl. into English by Ilmar Anvelt, Mart Aru, Aino Jõgi, Oleg Mutt, Tõnu Onu, Ellen Sillamägi and Kaja Toomel (Tallinn: Perioodika, 1984)
- RO = *Распахни окно на север: Стихи эстонских поэтов в переводах*
- Bopuca Ilmeüna* (Tallinn: Eesti Raamat, 1984)
- SC = *A Sharp Cut: Contemporary Estonian Literature*, foreword by Hasso Krull (Tallinn: Estonian Literature Information Centre, 2005)
- SD = Semenenko, Svetlan, *Семь в декабре: Стихи и переводы* (Tallinn: Eesti Raamat, 1985)
- ST = *Suomenlahden takaa: Viron uuta proosaa*, ed. and transl. into Finnish by Eva Hyvärinen and Endel Mallene (Porvoo: Söderström, 1968)
- SES = *The Sailor's Guardian: A Selection of Estonian Short Stories*, comp. and foreword by August Eelmäe, transl. into English by Tõnu Onu [pseud.], Evi Mannermaa and Ilmar Anvelt (Tallinn 1984)
- STT = *Salatanssia tilantyhjiä: Nuoren virolaisen runouden antologia*, ed. by Elisabeth Nordgren, transl. into Finnish by Harry Forsblom, Leena Krohn and Ilpo Tihihonen (Oulu: Pohjoinen, 1990)
- TLN = *Europa Erlesen: Tallinn*, ed. and afterword by Sabine Schmidt (Klagenfurt; Celovec: Wieser, 2003)
- TMEE = *Trugbilder: Moderne estnische Erzählungen*, comp. and transl. into German by Irja Grönholm and Cornelius Hasselblatt, afterword by Cornelius Hasselblatt (Frankfurt am Main: Dipa, 1991)
- TP = *Tallinnasta pois: Groteskia virolaista proosa*, ed. by Raija Härmäläinen and Hannu Oittinen, transl. into Finnish by Härmäläinen, Oittinen, Seija Kerttula, Petteri Aarnos, Joanna Ruokonen, Mikä Keränen and Heli Laaksonen (Helsinki: Absurdia, 2003)
- TT = *Таллинские тетради: Литературно-художественный сборник*, comp. by Boris Shtein, transl. into Russian by Olga Samma, Svetlan Semenenko, Aleksandra Tomberg, Ilona Vihman and Aleksandra Zorina (Tallinn: Eesti Raamat, 1978)
- TVA = *Tuulelaeval valgusest on aerud: Valik eesti moodsat luulet = Windship with Oars of Light: Estonian Modern Poetry*, comp. by Doris Kareva, ed. by Eric Dickens and Miriam McIlfatrick-Ksenofontovit, transl. into English by Richard Adang, Billy Collins et al., foreword by Lauri Sommer (Tallinn: Huma, 2001)
- USK = *Uusien sulkien kasvaminen: Kymmenen nykyvirolaista runoilia*, ed. by Pirkko Huurto and Paul-Eerik
- Rummo, transl. into Finnish by Jaakko Anhava (Helsinki: Tammi, 1984)
- UVP = *Merentakaisia: Uusinta virolaista proosaa*, transl. into Finnish by Henri Kapulainen, Kaisa Lahikainen, Eva Lille and Jouko Vanhanen, afterword by Endel Mallene (Espoo: Weilin+Göös, 1984)
- VHNK = *Van haast naamloze kusten: Moderne estische Poëzie*, comp. by Paul-Eerik Rummo, transl. into German by Mati Sirkel and Marianne Vogel (Leiden: De Lantaarn & De Slavische Stichting, 1989)
- VN = *Vello ceo nórdico: Antoloxía da poesía estonia contemporánea: Edición trilingüe estono-galego-inglés*, ed. by Jüri Talvet and Arturo Casas, foreword by Jüri Talvet, transl. into Spanish and English by Talvet, H.L. Hix, Manuel Barbeito and Manuela Palacios (Santiago de Compostela: Universidade, Servicio de Publicacións e Intercambio Científico, 2002)
- VOL = *Вошебнику – абсолютная гарантия: Фантастика писателей Эстонии*, comp. by Boris Kabur and Mikhail Veller, transl. into Russian by Irina Belobrovtsseva, V. Belobrovtssev, Yelena Pozdnyakova, Vera Ruber, S. Takyas and Aleksandr Tomberg (Tallinn: Eesti Raamat, 1990)
- VR = *Рушкис, Валентин, На этом свете: Стихи; Переводы из эстонских поэтов А. Алле, Ф. Котта и Ю. Смуула с комментариями в тексте* (Tallinn: Eesti Raamat, 1977)
- VSF = *Våra sånger fick vi med oss: Lyrika av 12 estniska skaldinnor*, comp. and transl. into Swedish by Silvia Airik-Priuhka (Stockholm: Valis-Eesti & EMP, 1983)
- VS = *Vacsora öt személyrē: Mai észt drámák*, comp. and afterword by Fehérvári Győző, transl. into Hungarian by Gábor Bereczki, Győző Fehérvári, Iván Földeák and László Maráz (Budapest: Európa könyvkiadó, 1976)
- VT = *Выигород-Тоомпеа: Сборник произведений современных эстонских советских писателей* (Leningrad: Lenizdat 1986)
- WA = *Writing on Air*, ed. by David Rothenberg and Wandee J. Pryor (Cambridge, Mass: MIT Press, 2003)
- WKH = *Wir kehren heim: Estnische Lyrik und Prosa*, transl. into German



- and foreword by Marta von Dehn-Grubbe (Karlsruhe: Karlsruher Bote, 1962)
- WW = *Woorden in de wind van de Oostzee: Estische poëzie uit de twintigste eeuw*, comp. and transl. into Dutch by Cornelius Hasselblatt and Marianne Vogel (Leuven: Uitgeverij P, 2005)
- Anthologies: LATVIAN LITERATURE**
- A = *Amberland: Selection from Latvian Poetry and Prose*, sel. by Jānis Anerauds, transl. into English by G. Evans and T. Zālīte (Riga: Liesma, 1967)
- ABKT = *All Birds Know This: Selected Contemporary Latvian Poetry*, comp. by Kristine Sadovska, ed. by Astrīde Ivaska and Māra Rūmniece (Riga: Tapals, 2001)
- ACL = *Антология на съвременната латвийска поезия*, transl. into Bulgarian by Aksinya Mikhaylova (Sofia: Foundation for Bulgarian Literature, 2008)
- AJV = *Älä juo vesijohtovettä: Nuoren latvialaisen runouden antologia*, comp. by Elisabeth Nordgren, transl. into Finnish by Harry Forsblom, Helena Johansson, Jyrki Kiiskinen (Oulu: Pohjoinen, 1997)
- ASLP = *Antologie současné lotyšské poezie*, comp. by Pavel Štoll, Marta Džiluma and Petr Borkovec, transl. into Czech by Radegast Parolek, Libuše Bělkůvá (Prague: Agite/Fra 2006)
- BE = *Bear's ears: An anthology of Latvian literature*, comp. and ed. by Ieva Zauberga, Andrejs Veisbergs and Andrew Chesterman, transl. into English by Laima Krieviņa, Tamara Zālīte, Andrejs Veisbergs at al. (Helsinki: Helsinki University Press, 1997; Helsinki: Yliopistopaino, 1997; Riga: University of Latvia, 2003)
- BNR = *The Builders of New Rome and other Latvian Tales*, transl. into English by Leslie A. Marshall (London; Toronto: J.M. Dent and Sons, 1924)
- BRP = *Braziūnas, Vladas, Priedainē: Eilēraščiai ir latvių poezijos vertimai* (Vilnius: Apostrofa, 2008)
- CPC = *Cette peau couleur d'ambre: Recueil de nouvelles lettones contemporaines*, textes comp. Inta Geile, Nicolas Auzanneau and Gundega Laivina, transl. into French by Auzanneau, Gita Grīnberga, Henri Menantaud at al., ed. Auzanneau (Caen: Presses universitaires de Caen, 2004)
- ILL24 = *Iš latvių literatūros: Įvairių rašytojų apyskaitės ir vaizdeliai*, transl. into Lithuanian by J. Paleckis, J. Šumnauskaitė, J. Šakėnaitė, A. Gerutis, and J. Povilionis (Ryga: Lietuvių jaunimo draugija 'Rūta', 1924)
- ILL26 = *Iš latvių literatūros: Latvių rašytojų kūrybos pavyzdžiai su autorių atvaizdais ir biografinėmis žiniomis*, comp. and transl. into Lithuanian by Justas Paleckis (Ryga: Lietuvių jaunimo draugija 'Rūta', 1926)
- IM = *Der idiotische Mond: Lettische Prosa der Gegenwart*, comp. by Heide Lydia Schmidt, transl. into German by Alexander and Heide Lydia Schmidt (Frankfurt am Main: dipa, 1997)
- KL = *Keturios latvių apysakos*, comp. by Irena Sisaitė, transl. into Lithuanian by Sisaitė, Lina Bačiūtė and Arvydas Valionis, afterword by Silvestras Gaižiūnas (Vilnius: Vaga 1990)
- KorMD = *Korsakas, Kostas, Mūza ateina nuo Dauguvos: Vertimai iš latvių poezijos* (Vilnius: Valstybinė grožinės literatūros leidykla, 1963)
- KorP = *Korsakas, Kostas, Poezija* (Vilnius: Vaga, 1990)
- LD = *Les duš: Antologie lotyšské poezie 19. a 20. století*, comp., introd., transl. into Czech by Radegast Parolek, ed. by Pavel Štoll (Prague: Bohemika, 2001)
- LeB = *Lettland berättar: Människomuseet: Fjorton noveller*, transl. into Swedish by Juris Kronbergs and Andris Kangeris (Stockholm: Tranan, 2008)
- LeD = *Lettland diktar: Ord och steg: Arton poeter*, transl. into Swedish by Juris Kronbergs (Stockholm: Tranan, 2008)
- LeLy = *Lettische Lyrik*, comp. and transl. into German by Edith Zuzena-Metuzala (Memmingen: Maximilian Dietrich Verlag, 1983)
- LLe = *La littérature lettone au XX-e siècle*, transl. into French by A. Skrabāne (Riga 1997)
- LLy = *Lettische Lyrik*, transl. into German by Elfriede Eckardt-Skalberg (Hannover-Döhren: Hirschheydt, 1960)
- LN = *Latvių novelės*, comp., introd. and transl. into Lithuanian by Kostas Korsakas (Kaunas: Sakalas, 1933)
- LULV = *Lāti uuema luule valimik*, comp. by Knuts Skujenieks and Guntars Godiņš, transl. into Estonian by Viu Härm, Helvi Jürisson, Ain Kaalep, Jaan Kaplinski, Harald Rajamets, Astrid Reinla, Paul-Eerik Rummo, Ita Saks, Ly Seppel, Mats Traat and Oskar Kuningas (Tallinn: Eesti Raamat, 1997)
- MAP = *Mes atėjome į šį pasaulį: Latvių jaunųjų poetų eilėraščiai*, comp. by Arvydas Valionis, introd. by Knuts Skujenieks, transl. into Lithuanian by Gediminas Jokimaitis, Kęstutis Nastopka, Almis Grybauskas et al. (Vilnius: Vaga 1983)
- NLF = *New Latvian Fiction*, guest ed. Nora Ikstena and Rita Laima Krieviņa, transl. into English by Krieviņa, Baiguta Rubess, Jānis Ikstens et al. (An issue of *The Review of Contemporary Fiction*, vol XVIII, no 1, 1998)
- NROV = *Nära röster över vatten: Lettisk litteraturantologi*, transl. into Swedish by Juris Kronbergs (Stockholm: En bok för alla, 1997)
- O = *Октава: Стихи молодых латвийских поэтов*, comp. and introd. by Dainis Grīnvalds, transl. into Russian by J. Slaverosova, D. Ceselchuk, R. Dobrovensky et al. (Riga: Liesma 1987)
- OELL = *Öhtu eeli laulma lāksin: Valik lāti rahvalaule*, comp. by Knuts Skujenieks, transl. into Estonian by Ita Saks (Tallinn: Eesti Raamat, 1985)
- P = *Пьесы*, transl. into Russian by Sergey Khristovsky (Riga 1986)
- RW = *Riga im Wasser: Auswahl lettischer Lyrik*, comp. by Gundega Zēhauza, transl. into German by Urzula Vēlica (Riga: Tapals, 2004)
- SIML = *Small Is My Land: Poetry and Prose from Latvia*, ed. by Donal McLaughlin, transl. into English by Ieva Lešinska, Ilze Klavina-Mueller and Margita Gailitis (In: *Edinburgh Review*, no 115, University of Edinburgh, December 2005)
- SLL = *Sonnengeflecht: Literatur aus Lettland*, comp. by Heide Lydia Schmidt together with Ingūna Bekere and Jānis Zālītis, transl. into German by V. Bisenieks, M.P. Hein at al. (Riga: Nordik, 1997)
- ST = *Сърце на тротоара: Съвременни латвийски поети*, comp., introd. and transl. into Bulgarian by Zdravko Kisov (Dobrich: Sagitarius, 1998)

TS = *The Tricolour Sun: Latvian lyrics in English versions, an essay on Latvian poetry and critical commentaries*, transl. into English by William Kleesman Matthews (Cambridge: W. Heffer and Sons, 1936)

ValKA = Valionis, Arvydas, *Krintanti akimirka: Eilėraščiai ir vertimai* (Vilnius 2004)

VD = *Vængstýfðir draumar: Ljóð úr Ljósalandi*, transl. into Icelandic by Hrafn A. Harðarson (Kópavogi: Hlé, 1999)

VLP = *Varpai: Latvių poezija*, comp. by Daina Avotīņa and Vaitauts Jūdēns, introd. by Imants Auziņš, transl. into Lithuanian by Jonas Strielkūnas, Alfonsas Maldonis, Albinas Bernotas et al. (Vilnius, Vaga, 1968)

VULK = *Valik uuemat läti kirjandust*, transl. into Estonian by Karl Aben (Tartu: Noor-Eesti, 1931)

WLP = *Windows: Latvian poems*, sel. and transl. into English by Ruth Speirs (London: Reading, Whiteknights Press, 1972)

ZhYA = *Женищина в янтаре*, transl. into Russian by Zhanna Ezitis and Yelena Budanceva (Moscow: Vagrius, 2008)

ŽIB = *Žaliosios iliuzijų burės*, comp. by Arvydas Valionis, transl. into Lithuanian by Valionis, Vytautas Martišius, Evaldas Matviekas et al. (Vilnius: Vaga, 1982)

ZLB = *3 Латвійського берега: Мала антологія латиської поезії*, transl. into Ukrainian by Jury Zavgorodny (Kalvariya 2007)

ZND = *Zorze nad Dźwina: Łeowskie wiersze-wybrane*, comp. and ed. by Leopold Lewin; introd. by Zygmunt Stoberski (Warsaw: Państwowy Instytut Wydawnictwa, 1972)

#### Anthologies: LITHUANIAN LITERATURE

ADB = *Des âmes dans le brouillard: Anthologie de nouvelles lituaniennes contemporaines*, comp. by Loretta Mačianskaitė, ed. by Dominique Bussillet, transl. into French by Muriel Puig, Caroline Paliulis, Margarita Barakauskaitė, Giedrė and Loïc Salfati, Isabelle Chandavoine-Urbaitis, Akvilė Melkūnaitė and Laurent Muhleisen, Marielle Vitureau, Vitas Kraujelis, Lily Denis and Liudmila Edel-Matuolis (Caen Caen: Presses universitaires de Caen, 2003)

ADS = *Ausmā dzimusi sirds: Lietuvas jaunie dzejnieki*, comp. and introd. by Hermanis Margers Majevskis, transl. into Latvian by Jānis Baltvilks, Knuts Skujenieks, Māra Zālīte et al. (Riga: Liesma, 1984)

AKPL = *Antologija kratke priče Litve*, comp. by Albertas Zalatorius and Momčilo Đerković, foreword by Zalatorius, transl. into Serbian by Ivan Sekiciri and Biljana Čudomilović (Kruševac: Bagdala, 1990)

AL = *The Amber Lyre = Gintaro krašto poezija: 18<sup>th</sup>–20<sup>th</sup> Century Lithuanian Poetry*, comp. by Vytautas Kubilius, transl. into English by Lionginas Pažūsis, Dorian Rottenberg, S. Roy and Peter Tempest (Moscow: Raduga, 1983)

ALD = *Aus litauischer Dichtung: Deutsche Nachdichtungen*, ed. and transl. into German by Horst Engert (Kaunas; Leipzig: Ostverlag der Buchhandlung Pribačis, 1935)

ALP<sub>20</sub> = *Antologija litvanske poezije XX veka*, comp., introd. and transl. into Serbian by Momčilo Đerković (Kruševac: Bagdala, 1987)

ALSP = *Антология литовской советской поэзии*, comp. by Rytis Trimonis, introd. by V. Ařeška, transl. into Russian by A. Akhmatova, N. Astafyeva, V. Derzhavin et al. (Vilnius: Vaga, 1980)

APL = *Antologia poezji litewskiej*, comp., introd. and transl. into Polish by Julia Wichert-Kajruksztisowa, foreword by Artur Górski (Warsaw 1939)

ASLK = *Artuma: Antologija sodobne litovske književnosti*, comp. by Bernarda Pavlovec Žumer, transl. into Slovenian by Bernarda Pavlovec Žumer and Lucija Štumulak, conc. by Kornelijus Platelis (Ljubljana: Društvo slovenskih pisateljev, 2008)

ASLP = *Антология на съвременната литовска поезия*, comp. and transl. into Bulgarian by Aksinia Mikhailova, introd. by Elena Baliutyte (Sofia: Foundation for Bulgarian Literature, 2007)

AsovP = *Asovsky, Vitaly, Друзою пространств: Стихи и переводы* (Vilnius: Lietuvos rašytojų sąjungos leidykla, 1998)

AV = *Altre voci: Novi narratori lituani del secondo Novecento*, comp. and transl. into Italian by Pietro U. Dini (Livorno: Books & Company, 2006)

BA = *Beads of Amber: Lithuanian poetry = Gintaro vėrinys: Lietuvių*

*poezija*, comp. and transl. into English by Lionginas Pažūsis (Vilnius: Vaga, 1979)

BDLH = *Bortom det låsta havet: Poesi från ett litauiskt nittonhundratat*, ed. by Mikael Nydahl, foreword by Vytautas Rubavičius, transl. into Swedish by Loretta Burnytė, Jonas Ellerström, Anna Harrison, Ivo Ilste, Ingemar Lagerholm and Jonas Öhman (Sätoröd: Ariel, 1999)

BuRo = *Буритинові розписи: Оповідання молодих литовських письменників*, comp. by Ramūnas Klimas, foreword by Vytautas Bubnys, transl. into Ukrainian by Volodimir Volinets, Raysa Grigороva-Petkevicienė, Nailya Neporozhnya et al. (Kyiv: Molod, 1983)

BrvMMD = *Brūveris, Pēters, Mīl mani Dievs: Visādu gadu dzeja* (Riga: Preses nams, 2000)

BrvVA<sub>1</sub> = *Brūveris, Pēters, Valodas ainava: Dzeja un atdzeja: Tetraloģija*, book 1 (Riga: Neputns, 2004)

BrvVA<sub>2</sub> = *Brūveris, Pēters, Valodas ainava: Dzeja un atdzeja: Tetraloģija*, book 2: *Aiz stikla* (Riga: Zvaigzne ABC, 2006)

BZG = *Белы замак на гары: Выбраная паэзія*, comp. and transl. into Belarusian by Ales Razanau (Minsk: Mastatskaya literatura, 1992)

CLDS = *Canti lituani dalla Siberia*, ed. and transl. into Italian by Guido Michellini (Potenza: Ed. Il Salice, 1991)

CLP = *Contemporary Lithuanian Poets [A Poetry Review (vol 98, issue 1) Supplement]*, transl. into English by Ellen Hinsey, Liz O'Donoghue, Jonas Zdanys, Laima Vincė Sruoginis and Jayde Will, London: The Poetry Society, 2008, 63 pp

CMT = *Come Into My Time: Lithuania in Prose Fiction, 1970–90*, ed. and introd. by Violeta Kelertas, transl. into English by Rita Dapkus, Gregory M. Grazevich, Violeta Kelertas, Rasa S. Avižienis (Urbana; Chicago: University of Illinois Press, 1992)

CV = *Cemi velebi: Tanamedrove litvuri proza*, comp. and transl. into Georgian by Nana Devidze (Tbilisi: Sakartvelos Matsne, 2006)

DBV = *Dzīvās baltu valodas*, comp. by Dace Markus, transl. into Latvian by Jānis Elsbergs, Pēters Brūveris, Dzintra Elga Irbīte, Dagnija Dreika and Knuts Skujenieks (Jelgava: Rasa ABC, 2008)



- DDL = *Deux dramaturges lituaniens*, transl. into French by Akvilė Melkūnaitė and Laurent Muhleisen (Caen Cedex: Preses universitaires de Caen, 2003)
- 8NWP = *Eight New Works of Prose from Lithuania: 2004*, transl. into English by Laima Sruoginis and Jayde Will (Vilnius: Books from Lithuania, 2005)
- EGL = *Erzählungen zur Geschichte Litauens*, ed. by dr. Walter Ehmer (Kaunas: Deutschen Nachrichten, 1934)
- ELP = *El litova poezio*, transl. into Esperanto by P. Lapienė (Kaunas: Sakalas, 1938)
- ER = *The Earth Remains: An Anthology of Contemporary Lithuanian Prose*, comp. and transl. into English by Laima Sruoginis (Vilnius: Tyto alba, 2002)
- ESD = *Entre el sol y la desposesión: Poemas de Janina Degutytė y Birutė Pūkelevičiūtė*, comp. and transl. into Spanish by Birutė Cipliauskaitė (Cádiz: Servicio de Publicaciones de la Universidad, 2002)
- ESHGH = *Een steen heeft geen hart: Bloemlezing uit de hedendaagse Litouwse poezie*, comp. and transl. into Dutch by Zenta Tenison, introd. by Antanas Vaičiulaitis (Brugge: Orion, 1971)
- FHKG = *Fische haben kein Gedächtnis: Litauische Erzählungen aus sieben Jahrzehnten*, comp. by Welta Ehler (Berlin: Volk und Welt, 1970)
- 5NWP = *Five New Works of Prosa'o8*, transl. into English by Steven Paulikas, Darius James Ross, Ada Valaitis and Kenneth Smallwood (Vilnius: Books from Lithuania, 2008)
- 5LWP = *Five Lithuanian Women Poets*, comp. and transl. into English by Jonas Zdanys (Vilnius: Vaga, 2002)
- 4PL = *Four Poets of Lithuania*, comp. and transl. into English by Jonas Zdanys (Vilnius: Vaga, 1995)
- GA = *Gyvas atodūsis = Breathing free*, comp. and transl. into English by Vyt Bakaitis (Vilnius: Lietuvos rašytojų sąjungos leidykla, 2001)
- GMD = *Gyvenimo ir meilės dainos = Songs of Life and Love*, transl. into English by Lionginas Pažūsis (Vilnius: Vaga, 1989)
- GNP = *Gdyby nie pola...: Współczesna poezja litewska*, comp. and transl. into Polish by Alina Kuzborska (Warsaw: małe vs. babel, 1998)
- GO = *The Green Oak: Selected Lithuanian Poetry*, ed. by Algirdas Landsbergis and Clark Mills (New York: Voyages Press, 1962)
- IvaskaDA = Ivaska, Astride, *Dzeja un atdzeja* (Riga: Pētergailis, 2008)
- JB = *Jantárové brehy: Antológia litovských poviedok*, comp. by Stasys Sabonis, transl. into Slovak by Vlasta Baštová and Viera Hegerová, afterword by Algimantas Bučys (Bratislava: Slovenský spisovateľ, 1974)
- JP = *Янтарное побережье: Сборник стихов русских и литовских поэтов*, comp. by A. Bobrov, transl. into Russian by D. Brodsky, N. Tikhonov, M. Svetlov et al. (Moscow: Sovremennik, 1986)
- KINL = *Kobieta i inne nowe litewskie*, comp. and introd. by Zygmunt Stoberski, transl. into Polish by Anastazja and Zygmunt Stoberski (Łódź: Wydawnictwo Łódzkie, 1975)
- KhN = *Хвилі Німану: Молода поезія Лумбу*, introd. by Vitas Areška, transl. into Ukrainian by Oles Lupiy, Dmitro Pavlichko, Volodimir Kolomiets et al. (Kyiv: Molod, 1974)
- KK = *Kolme kerettiläistä: Liettaulaista nykydraamaa*, compl. by Jussi Lehtonen and Jukka Hytti, transl. into Finnish by Jussi Lehtonen (Helsinki: Like, 2007)
- KobP = Kobrin, Yury, *Я вас переводил...: Малая антология* (Vilnius: Alka, 2002)
- KSK = *Die Kühlehrankkiste und andere litauische Erzählungen*, ed. by Liane Klein, transl. into German by Michael Kohrs, Sabine Jordan, Saskia Drude, Kirsten Glagla, Britta Amft, Roman Naujoks, Axel Kunellis and Natalja Petrova (Vilnius: Lietuvių literatūros ir tautosakos institutas, 1997)
- KW = *Kraków–Wilno = Krokuva–Vilnius*, comp. by Jacek Lubart-Krzysica, Vytautas Dekšnys and Birutė Jonuškaitė, transl. into Polish and Lithuanian by Teresa Dalecka, Magdalena Mieczkowska, Vytautas Dekšnys, Birutė Jonuškaitė (Kraków: Oficyna Konfraterni Poetów, 2005)
- LAP = *Літоўскія апаэяданні*, comp. by Ales Palcheuski, transl. into Belarusian by Y. Skrygan, V. Zuba, I. Sakalauski et al. (Minsk: Dzyarzhshunae vydavnistva BSSR, 1957)
- LB = *Litauen berättar: Att avregistrera ett spöke*, comp. by Loretta Mačianskaitė, transl. into Swedish by Jonas Öhman and Raimonda Jonkutė (Stockholm: Tranan, 2005)
- LD = *Litauen diktar: Möte i gryningen: 26 samtida poeter*, transl. into Swedish by Liana Ruokytė and Juris Kronbergs, introd. by Donata Mitaite (Stockholm: Tranan, 2005)
- LIHOW = *Lithuania: In Her Own Words: An Anthology of Contemporary Lithuanian Writing*, ed. by Laima Sruoginis, transl. into English by Jonas Zdanys, Sruoginis, Vyt Bakaitis, Gražina M. Slavėnas, Antanas Danielius, Editā Petrauskaitė, Galina Čepinskienė, H.L. Hix, Dainora V. Kupčinskaitė, Milda M. De Voe, Daiva Vilkelytė, Rimantas Skliauteris, Randall Jarell, Demie Jonaitis, Clark Mills, Jurgis Bradžnas, Algirdas Landsbergis, Zita Sodeika, Diana Senchal, Aldona and Robert Page, Rimvydas Šilbajoris, Audrius Tadas Klimas, Dana Račiūnas and Judith Cooper-Weill (Vilnius: Tyto alba, 1997)
- LitQ = *Lithuanian Quartet: Aloyzas Baronas, Marius Katiliškis, Algirdas Landsbergis, Ignas Šeinius*, ed. by Stepsa Zobarskas, introd. by Charles Angoff, transl. into English by Danutė Brazytė, Clark Mills, Algirdas Landsbergis and Raphael Sealey (New York: Manyland Books, 1962)
- LitR = *Литовски разкази*, comp., transl. into Bulgarian and introd. by Ivan Troyanski (Sofia: Narodna kultura, 1977)
- LIRa = *Литовские рассказы*, comp. by I. Dektoraitė, transl. into Russian by Dektoraitė, N. Panchina, B. Zaleskaya et al. (Moscow: Sovetskij pisatel, 1961)
- LK = *Litván költők*, comp. by Endre Bojtár, transl. into Hungarian by Anna Bede, Gábor Garai, Amy Károlyi, Grácia Kerényi, István Kormos, István Kovács, László Nagy, Zsuzsa Rab, Dénes Szedő, Magda Székely, Károly Szokolay, Dezső Tandari, Gyula Tellér, István Tótfalusi, György Végh and Sándor Weöres (Budapest: Európa, 1980)
- LL = *Litauische Lyrik: Eine Anthologie*, comp. and ed. by Lucia Baldauf (München: W. Fink, 1972)
- LLDD = *Lietuvių un latviešu dzejas diena*, comp. by Vladas Braziūnas and Dace Markus, transl. into Lithuanian by Braziūnas and Erika Drungytė, into Latvian by Jānis Elsbergs, Pēters Brūveris, Dzintars Elga Irbite, Dagnija Dreika and Knuts Skujenieks (Riga: Jumi, 2006)

- LLR = *Litauen: Ein literarischer Reisebegleiter*, comp. and transl. into German by Claudia Sinnig (Frankfurt am Main: Insel Taschenbuch, 2002)
- LIS = *Lietuvju lirika skolām*, comp and transl. into Latvian by Ema Prūse-Andina (Rīga 1936)
- LMID = *Lélekcsere: Mai litván drámák*, transl. into Hungarian by Anna and Endre Bojtár, and László Maráz (Debrecen: Európa, 1982)
- LN = *Leedu novella*, comp. by A. Koemets, introd. by Kazys Ambrasas, transl. into Estonian by T. Huik and A. Erlemann (Tallinn: Eesti riiklik kirjastus, 1958)
- LNU = *Litauiska noveller: Ett urval av modern litauisk novellkonst*, transl. into Swedish by Ragnar Öller and Nils Bohman, introd. by prof. Vincas Mykolaitis (Stockholm: Vepe, 1940)
- LP19 = *Литовские поэты XIX века*, comp. by P. Čiurlys, foreword by A. Venclova, introd. by Br. Pranskus-Zaliošis, transl. into Russian by A. Akhmatova, D. Brodsky, M. Svetlov et al., ed. of transl. by L. Ozerov (Moscow: Leningrad: Sovetsky pisatel, 1962)
- LP20 = *Литовские поэты XX века*, comp. and introd. by V. Galinis, transl. into Russian by M. Svetlov, A. Klenov, L. Mil et al., ed. of transl. by N. Braun and L. Ozerov (Leningrad: Sovetsky pisatel, 1971)
- LPa = *Литоўская паэзія = Lietuvių poezija*, comp. by Virginija Tarnauskaitė, Dalia Paslauskienė, Emilija Pranskutė and Jūratė Ramoškienė, transl. into Belarusian by Eduard Akulin, Volga Ipatova and Mikhas Skrobila (Minsk: Litauski tsentr kultury, adukatsyi i informatsyi, 2003)
- LPAZJ = *Litauische Poesie aus zwei Jahrhunderten*, comp. and afterword by Vytautas Kubilius, transl. into German by Uwe Berger, Annemarie Bostroem, Irene Brewing et al. (Berlin: Volk und Welt, 1983)
- LPB = *Lietuvių poezijos balsai = Voices of Lithuanian Poetry*, comp. and transl. into English by Lionginas Pažūsis (Vilnius: Tyto alba, 2001)
- LPov = *Литовские повести*, comp. by B. Zaleskya, transl. into Russian by V. Čepaitis, G. Gerasimov, D. Kyjv, E. Malcas and Zaleskaya, afterword by P. Bražėnas (Moscow: Izvestiya, 1980)
- LQPV = *Lituania: Qualche prosa e verso*, ed. by Francesca Spinelli and Pietro U. Dini, transl. into Italian by Dini, Guido Michelini, Birutė Žindžiūtė-Michelini and Vincas Mincevičius (Terni: Associazione Biblioteca Europea, 2004)
- LR = *Lietus rūkį: Lietuvių bėrnu dzejas izlase*, comp. by Daina Avotiņa, transl. into Latvian by Avotiņa, Jānis Baltvilks, Aija Lāce, Imants Lasmanis and Viktors Livzemnieks (Rīga: Liesma, 1981)
- LRO = *Литовские радянське оповідання*, comp. by Algimantas Bučys, transl. into Ukrainian by Nadiya Neporozhnyia, Dmitro Cherednichenko, Olga Gradauskienė and Rayisa Grigorova-Petkeviciene (Kyiv: Dnipro, 1981)
- LRP = *Литовская радянська поезія*, comp. by Mykolas Karčiauskas and Dmitro Chrednichenko, introd. by Vytautas Kubilius, transl. into Ukrainian by Grigory Donets, Chrednichenko, Valentin Bichko et al., ed. by Mikhaylo Litvinets (Kyiv: Dnipro, 1985)
- LSH50 = *The Lithuanian Short Story: Fifty Years*, sel. and ed. by Stepsa Zobarskas, introd. by Algirdas Landsbergis, transl. into English by Zobarskas, Albinas Baranauskas, Rasa Gustaitis, Raphael and Danguolė Sealey (New York: Manyland Books, 1977)
- LSP(1 and 2) = *Литовская савецкая паэзія: Анталогія в двух тамах*, ed. by Vasil Vitka, comp. and introd. by Vacys Reimeris, transl. into Belarusian by Aleg Loyka, Mikola Khvadarovich, Ales Razanau et al. (Minsk 1977)
- LS = *Lietava sveicina: Lietavju prozas antologija*, comp. by Emilija Prūse, introd. by prof. E. Blese (Rīga: Latviešu-lietaviešu vienība, 1935)
- LWW = *Lithuanian Writers in the West*, ed. by Alina Skrupskelis; foreword by Michael Novak; introd. by Rimvydas Šilbajoris, transl. into English by Jurgis Bradūnas, Danutė Brazytė Bindokienė, Mirga Girnius et al. (Chicago: Lithuanian Library Press and Loyola University Press, 1979)
- MajevTDL = Majevskis, Hermanis Margers, *Tumsā dunēdams ledus: Dzeja, atdzeja* (Rīga: Elpa, 2001)
- MDP = *Magnus Dugatus Poesis: ribų įveika = преодоление рубежей = подолання меж = пераадоленне межаў = pokonywanie granic*, comp. by Vladas Braziūnas, transl. into Russian by Georgy Yefremov; into Ukrainian by Yuriy Andrukhovich, Andriy Bondar, Sergiy Zhadan and Mariyna Šavka; into Belarusian by Andrey Khadanovich, Uladzimer Arlou and Maryya Martyshevich; into Polish by Romuald Mieczkowski, Mychał Petryk, Izabela Korybut-Daszkiewicz, Alicja Rybalko, Adam Pomorski, Leszek Engelking, Katarzyna Bortnowska, Jacek Podsiadło, Bohdan Zadura (Vilnius: Petro ofsetas, 2007)
- MJVPB = *Mens jeg venter på blikkenslageren: Tekster og essays fra det ny Litauen*, ed. by Neringa Abutytė, transl. into Danish by Sotiris Souliotis (København: Rævens sorte bibliotek, 2005)
- MPLSN(1 and 2) = *Mappa della poesia lituana del secondo Novecento*, ed. and transl. into Italian by Pietro U. Dini, vol 1 and 2 (Bologna: In forma di parole, 2006)
- MUG = *Meldung über Gespenster: Erzählungen aus Litauen*, comp. by Cornelius Hell, transl. into German by Cornelius Hell with Lina Pestal and Rita Hell (Salzburg: Otto Müller, 2002)
- NBIL = *Nuo Bodeno iki Lemano ežero = Vom Bodensee zum Lac Léman*, comp. and transl. into German by Markus Roduner (Šiauliai: Saulės delta, 2001)
- 9NWP = *Nine New Works of Prose from Lithuanian: 2005–2006*, transl. into English by Darius James Ross, Laima Sruoginis, Medeina Tribinevicius and Steven Paulikas (Vilnius: Books from Lithuania, 2007)
- NK = *Несправжній квітник = Netikras gėlynas: Poezії переклад з литовської*, ed. by Anatoly Sirik (Zhytomyr: ACA, 2000)
- NL = *Nowele litewskie*, transl. into Polish by Anna Lau-Gniadowska (Warsaw: Państwowy Instytut Wydawniczy, 1950)
- NT = *La nostalgia dei terrestri: Cinque poeti lituani*, comp. and transl. into Italian by Pietro Umberto Dini (Viareggio; Lucca: M. Baroni, 1989)
- OPV = *O País de Vidro: Antologia de ficção contemporânea*, ed. by Carlos Marques, transl. into Portuguese by J. Espadeiro Martins (Lisboa: Cavalo de Ferro, 2004)
- OSh = *Оранжевый иллем: Повести*, transl. into Russian by E. Malcas, Y. Borisova-Vetrova, B. Zaleskaya et



- al. (Moscow: Molodaya gvardiya, 1976)
- PC = *El país de cristal: Un acercamiento a la prosa lituana contemporánea*, comp. and transl. into Spanish by Carmen Caro Dugo (Seville: ArCiBel Editores, 2008)
- PFL = *Poesi fra Litauen: En antologi, 1780–1980*, ed. by Finn-Henrik Aag and Zigrfrydas Kalvaitis, transl. into Norwegian by Kalvaitis (Melhus: Snøfugl, 1989)
- PG = *Pieśni i gwiazdy: Litewskie wiersze wybrane*, comp. by Zygmunt Stoberski, transl. into Polish by Stoberski, Leopold Lewin, Bogdan Ostromecki et al. (Warsaw: Państwowy Instytut Wydawniczy, 1971)
- PL = *ProsaLesung: Almanach zu den europäischen Literaturtagen 2004 in Šiauliai (Nordlitauen)*, ed. by Edita Werner et al. (Söhrewald: Perkunas, 2005)
- PNSZV = *Polana so živau vodau: Zbornik litovských poviedok*, comp. by Ramūnas Klimas, afterword by Vytautas Bubnys, transl. from Russian into Slovak by Olga Baginová, Vlasta Ballová, Ružena Žiaranová-Dvořáková et al. (Bratislava: Smena, 1987)
- PS = *Puiset silmät ja muita liettualaisia novelleja*, transl. into Finnish from Russian by Ulla-Liisa Heino, introd. by Mykolas Sluckis (Espoo: Weilin+Göös, 1983)
- PSLV = *По стопам литовских волхвов... Антология современной поэзии и прозы Клайпедского края*, ed. and transl. into Russian by Clandestinus (Klaipėda: RECO, 2005)
- PZN = *Падарунок з Німаны: Сучасна литовська поезія*, ed. by collegium: Valentin Bichko, Mikhaylo Ignatenko, Kostas Korsakas et al., introd. by Vytautas Kubilius, transl. into Ukrainian by Mikola Bazhan, Mikola Vinogradovskii, Lubov Zabashta et al. (Kyiv: Radyansky pismennik, 1963)
- QSNE = *Quel sussurro di nordiche erbe: Antologia della poesia lituana contemporanea*, comp. and transl. into Italian by Birutė Cipliauskaitė and Emilio Coco (Bari: Levante Editori, 2006)
- RA = *Raw Amber: An anthology of contemporary Lithuanian poetry*, ed. by Wolfgang Götschacher and Laima Sruoginis; transl. into English by Sruoginis (Salzburg: Poetry Salzburg at the University of Salzburg, 2002)
- RJ = *Rupikonnakultin jälkiä: Uuden liettualaisen runouden antologia*, ed. by Elisabeth Nordgren, transl. into Finnish by Harry Forsblom, Leila Joutsen and Jyrki Kiiskinen (Jyväskylä: Gummerus/Pohjoinen, 2001)
- RL = *Racconti lituani*, comp. and transl. into Italian by Pietro U. Dini (Viterbo: M. K. Čiurlionis, 1993)
- RS = *Rage of Silence*, comp. by Ričardas Gavelis, transl. into English by Jonas Zdanyš, Diana Senechal and Darius Čiuplinskas (Vilnius: Lithuanian PEN; Balta Varnele, 1992)
- SBLR = *Семена братства: Литовские рассказы*, comp. by Algimantas Bučys and Stasys Lipskis, introd. by Bučys, transl. into Russian by I. Kaplanas, O. Juodelienė, V. Čepaitis et al. (Moscow: Khudozhestennaya literatura, 1975)
- SchTL = *Schlussworte: Texte aus Litauen*, comp. and transl. into German by Heiko Stern (Klaipėda: Klaipėdos universiteto leidykla, 2002)
- 7NWP = *Seven New Works of Prose from Lithuania: 2005*, transl. into English by Darius James Ross and Almantas Samalavičius (Vilnius: Books from Lithuania, 2006)
- 7PL = *Sept poètes lithuaniens*, comp. and transl. into French by Ugnė Karvelis (In: *Poésie*, vol 43, 1992)
- SJ = *Slunce v jantaru: Deset litevských básníků*, comp. and introd. by Radegast Parolek, transl. into Czech by Michal Černík et al. (Prague: Československý spisovatel, 1982)
- 6LP = *Six Lithuanian Poets*, ed. and introd. by Eugenijus Ališanka, transl. into English by Ališanka, Kerry Shawn Keys, Medeinė Tribinevičius, Laima Vincė and Jonas Zdanyš (Tadmorden: Arc Publications, 2008)
- SLP = *Сучасна литовська новість*, comp. by Bela Zaleskaya, transl. into Ukrainian by Olga Gradauskienė, Raysa Grigorova-Petkeviciene and Dolores Tkachenko (Kyiv: Dnipro, 1985)
- SLShS = *Selected Lithuanian Short Stories*, ed. by Stepas Zobarskas, preface by Charles Angoff, introd. by Clark Mills, transl. into English by Althea van Boskirk, Clark Mills, Nola and Stepas Zobarskas et al. (New York: Voyages Press, 1959, 1960, 1963)
- SM = *Sen Mendoga: Antologia literatury litewskiej lat dziewięćdziesiątych*, ed. by Alicja Rybalko; transl. into Polish by Biruta Markuza Białostocka, Danuta Brodowska, Teresa Dalecka, Małgorzata Kasner, Krystyna Marczyk, Wojciech Piotrowicz, Jagoda Rogoża and Rybalko (Warsaw: Książka i Wiedza, 2001)
- SO = *Das Stieropfer: Erzählungen aus Litauen*, ed. by Cornelius Hell and Antanas Gailius, transl. into German by Rita and Cornelius Hell (Salzburg: Otto Müller, 1991)
- SPWLP = *Selected Post-War Lithuanian Poetry*, ed. and transl. into English by Jonas Zdanyš; foreword by Rimvydas Šilbajoris (New York: Manyland Books, 1978)
- SV = *Сейм айд А до Я*, transl. into Ukrainian by Dmitro Cherednichenko, Grigory Kochur, Valentin Bichko et al. (Ternopil: Navchalna kniga Vogdan, 2007)
- TGMLC = *Tam, gdzie malwy lśnią czerwone: Antologia literatury litewskiej*, comp. and introd. by Zygmunt Stoberski, transl. into Polish by Karol M. Brzozowski, Marian Jurkowski, Kazimierz Pietkiewicz et al. (Warsaw: Państwowe Wydawnictwo Naukowe, 1973)
- TKME = *Tie, kas maizi ēd: Lietuviešu romāni*, comp. by Alfons Sukovskis, transl. into Latvian by Tatjana Jarmolinska, Reinis Bērtulis, Paulis Kalva and Alfons Sukovskis, introd. by Albertas Zalatorius (Riga: Liesma, 1979)
- TLKH = *Tjedan litavske književnosti u Hrvatskoj*, ed. by Roman Simić, transl. into Croat by Mirjana Bračko and Dražen Filipović (Zagreb: Centar za knjigu, 2005)
- TLP = *Tananedroke litvėli poetėbi*, transl. into Georgian by Meri Šalvašvili (Tbilisi: Merani, 1992)
- TP = *Tuuliviiri perhejuhlaan: Liettuan kirjailijoiden nuorisoiheisia kertomuksia ja novelleja*, comp. by Georgy Gerasimov, transl. into Finnish by Kerttu Kyhälä-Juntunen, Annikki Haapalainen and Impi Vauhkonen (Moscow: Raduga, 1983)
- 12LP = *Twelve Lithuanian Poets = Zwölf litauische Dichter = Дванадцять литовських поетів*, transl. into English by Eugenijus Ališanka, Kerry Shown Keys, Laima Sruoginis and Jonas Zdanyš; into German by Antanas Gailius, Cornelius Hell,

- Uwe Kolbe, Rūta Kumžienė, Markus Roduner and Claudia Sinnig; into Russian by Vitaly Asovsky and Georgy Yefremov (Vilnius: Books from Lithuania, 2007)
- UN = *Utskho napiri = Kitas krantas*, comp. by Nana Devidze, transl. into Georgian by Dinara Kasradze (Tbilisi: Codna, 2007)
- VaičR<sub>2</sub> = *Vaičiūnaitė, Judita, Raštai*, comp. by Gintarė Bernotienė, vol 2 (Vilnius: Gimtasis žodis, 2007)
- VDTGV = *Von diesen Träumen ganz verschiedene: Zehn litauische Gegenwartsautoren und ihre literarische Prosa*, comp. by Jūratė Sprindytė and Klaus Berthel, transl. into German by Berthel (Oberhausen: Athena, 2002)
- VEES = *Voces en el silencio: Poesía lituana contemporánea*, transl. into Spanish and introd. by Birutė Ciplijauskaitė (Barcelona: Los libros de la Frontera, 1991)
- VIAB = *Via Baltica: Antologija litavské kratke prieči*, ed. by Roman Simić, transl. into Croatian by Mirjana Bračko (Zagreb: Naklada MD, 2004)
- VJ = *Viena jūra: Lietuvių dzejas izlase*, comp. by Marcelijus Martinaitis and Vytautas Rudokas, introd. by Vytautas Kubilius, transl. into Latvian by Imants Auziņš, Daina Avotiņa, Lija Bridaka et al. (Riga: Liesma, 1969)
- VLP = *Vierzehn litauische Poeten: Eine Antologie*, comp. by Valentinas Sveticas, transl. into German by Klaus Berthel (Vilnius: Vaga; Oberhausen: Athena, 2002)
- VPLA = *Vingt poètes lituaniens d'aujourd'hui*, transl. into French by Birutė Ciplijauskaitė and Nicole Laurent-Catrice (Nantes: Petit véhicule, 1997)
- VZK = *Вечно зелёный клён: Антология литовской советской новеллы*, comp. and introd. by Albertas Zalatorius (Vilnius: Vaga, 1983)
- WGML = *Die Wolkenhüterin: Geschichten und Märchen aus Litauen*, transl. into German by Irene Brewing and Erwin Heldke (Berlin: Der Kinderbuchverlag, 1988)
- WNPL = *Wybór najmłodszej poezji litewskiej*, comp., introd. and transl. into Polish by Władysław Abramowicz (Navahrudak: Związek Dziennikarzy i Literatów Województwa Nowogródzkiego, 1935)
- WZK = *Wiecznie zielony klon: Antologia opowiadań litewskich*, comp. and introd. by Mieczysław Jackiewicz, transl. into Polish by Jackiewicz, Wiesława Kalita and Barbara Kaleda (Olsztyn : Pojezierze, 1990)
- ZAS = *Zwischen allen Stühlen: Prosa aus Litauen*, comp. and transl. into German by Edit Werner (Söhrwald: Perkunas-Verlag, 2002)
- ZIL = *Zgodbe iz Litve: Antologija sodobne litovske kratke proze*, comp. and transl. into Slovenian by Klemen Pisk (Ljubljana: Kud Sodobnost International, 2007)
- ZLDL = *Zeitgenössische Lyrik aus Deutschland und Litauen = Šiuolaikinė vokiečių ir lietuvių poezija*, ed. by Martin Wälde, transl. into Lithuanian and German by Gintaras Grajauskas, Antanas A. Jonynas, Sigita Parulskis, Kornelijus Platelis, Tomas Venclova, Antanas Gailius, Ulrike Draesner, Kurt Drawert, Uwe Kolbe, Michael Lentz and Durs Grünbein (Vilnius: Baltos lankos, 2004)
- ZVB = *Zwischen Vilnius und Bern: Schweizerisch-litauisches Lesebuch*, comp. by Max Schweizer, transl. into German by Daiva Pilinkienė, Markus Roduner, Janina Ustilaitė et al. (Zürich: Werd, 2002)

## Periodicals

- AA = *Annaberger Annalen*  
 ArchL = *Archivum Lithuanicum*  
 BA = *Books Abroad*  
 Cal = *Cahiers Lituanien*  
 CimarronR = *Cimarron Review*  
 DB = *The Drunken Boat*  
 DekL = *Dekada Literacka*  
 DN = *Дружба народов*  
 DzD = *Dzejas diena*  
 ELM = *Estonian Literary Magazine*  
 JBS = *The Journal of Baltic Studies*  
 LeLi = *Lettische Literatur*  
 LiLe = *Litterature Lettonne*  
 LitM = *Literatūra ir menas*  
 LL = *Latvian Literature*  
 LLi = *Lettisk litteratur*  
 LLit = *Латвийская литература*  
 LMM = *Literatūra. Māksla. Mēs*  
 LNSH = *Literatura na Świecie*  
 LTinW = *Lithuania in the World*  
 LTLit = *Литва литературная*  
 LunM = *Literatūra un Māksla*  
 MN = *Magyar Napló*  
 NLF = *New Latvian Fiction*  
 PDR = *Poetinis Druskininkų ruduo*  
 PŠD = *Po šiaurės dangum*  
 PP = *Poezijos pavasaris*  
 RBal = *Res Balticae*  
 ŠA = *Šiaurės Atėnai*  
 TygK = *Tygiel Kultury*  
 VilniusR = *The Vilnius Review*  
 WLT = *World Literature Today*  
 ZZD = *Zem Ziemeļu debesīm*



## Appendix 2:

### THE MAIN HISTORIES OF LITERATURE IN FOREIGN LANGUAGES

#### Baltic Literatures

In Czech: Radegast Parolek, *Srovnávací dějiny baltických literatur: Od nejstarších dob do současnosti* (Prague 1982); Idem, *Zlatý fond baltických literatur* (Prague 2006); *Slovník pobaltských spisovatelů: Estonská, litevská a lotyšská literatura* (Prague 2003)

In English: Aleksis Rubulis, *Baltic Literature: A Survey of Finnish, Estonian, Latvian and Lithuanian Literatures* (London 1970); *Baltic Drama: A Handbook and Bibliography*, ed. by Alfreds Straumanis, contributing consultants: Joseph Daubenias, Valentina Lamberga, Algirdas Landsbergis, Merike Lepasaar-Beecher, Hilja Kukkk, Juris Silenieks, Mardi Valgemäe and Bronius Vaškelis (Prospect Heights 1981)

In German: Friedrich Scholz, *Die Literaturen des Baltikums: Ihre Entstehung und Entwicklung* (Opladen 1990)

#### Estonian Literature

In English: Herbert Salu, *Estonian Literature* (Stockholm 1961); Ants Oras and Bernard Kangro, *Estonian Literature in Exile* (Lund 1967); Arvo Mägi, *Estonian Literature: An Outline* (Stockholm 1968); Endel Nirk, *Estonian Literature: Historical Survey with Bibliographical Appendix* (Tallinn 1970, 1987)

In Finnish: August Ahlqvist, 'Viron nykyisemmästä kirjallisuudesta', in: *Suomi 1855* (Helsingfors 1856), pp 1–109; Arvo Mägi, *Viron kirjallisuuden historia* (Helsinki 1965); Endel Nirk, *Viron kirjallisuus* (Helsinki 1986)

In German: Henno Jänes, *Geschichte der estnischen Literatur* (Stockholm 1965); Cornelius Hasselblatt, *Geschichte der estnischen Literatur* (Berlin 2006)

#### Latvian Literature

In Czech: Radegast Parolek, *Lotyšská literatura: Vývoj a tvůrčí osobnosti* (Prague 2000);

In English: *Latvian Literature*, essays by Jānis Andrupis and Vitauts Kalve, introd. by Arnolds Spekke (Stockholm 1954); Aleksis Rubulis,

*Latvian literature* (Toronto 1964); Rolfs Ekmanis, *Latvian Literature under the Soviets, 1940–1975* (Belmont, MA 1978)

In French: Edvarts Virza, *La Littérature lettone depuis l'époque du réveil national, 1862–1925* (Riga s.d.)

In Russian: *История латышской литературы*, 2 vols (Riga 1970)

#### Lithuanian Literature

In Czech: Radegast Parolek, *Litevská literatura: Vývoj a tvůrčí osobnosti* (Prague 1996)

In English: Antanas Vaičiulaitis, *Outline History of Lithuanian Literature* (Chicago 1942); Vytautas Kubilius (ed.), *Lithuanian Literature* (Vilnius 1997); Sigitas Narbutas, *The Mysterious Island: A Review of 13th–18th Century Literature of the Grand Duchy of Lithuania* (Vilnius 2000); Rimvydas Šilbajoris, *A Short History of Lithuanian Literature* (Vilnius 2002)

In Finnish: A.R. Niemi, *Liettualainen kirjallisuus: 116 ku vaa ja liitekartta* (Helsinki 1925)

In French: Jean Maucière, *Panorama de la littérature lituanienne contemporaine* (Paris 1938); Ugnė Karvelis, *La littérature lituanienne, une lutte séculaire pour le droit d'écrire* (Strasbourg 1998)

In German: Jonas Grinius, *Litauische Literatur und Kunst Litauens im Spiegel der Sowjetisierung* (Königstein im Taunus 1963); Vytautas Kubilius, *Literatur in Freiheit und Unfreiheit: Die Geschichte der litauischen Literatur von der Staatsgründung bis zur Gegenwart* (Vilnius 2002)

In Polish: Zygmunt Stoberski, *Historia literatury litewskiej: Zarys* (Wrocław 1986); Mieczysław Jackiewicz, *Dzieje literatury litewskiej, do 1917 roku* (Warsaw 2003); Algis Kalėda, *Dzieje literatury litewskiej, 1918–2000* (Warsaw 2003)

In Russian: *История литовской литературы* (Vilnius 1977)

In Swedish: Juozas Lingis, *Kompendium i äldre litauisk litteraturhistoria* (Stockholm 1973); Idem, *Kompendium i litauisk litteraturhistori*, vol 1 (Stockholm 1978)